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THE ETUDE.

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PHILADELPHIA, PA.

Musical Items.

HOME.

PATTI may give a series of concerts at the Chicago Auditorium in January.

MME. FURSCH-MADI was the vocalist at the first Cincinnati Philharmonic Concert on Oct. 27th.

REMENTY will make a tour of the country, having already appeared in the New England States.

CARLYLE PETERSILEA, the Boston pianist, will give a series of lecture-recitals at Steinert Hall, Boston.

JOSEFFY played Tchaikowski's B flat minor piano concerto at a recent Seidl concert at Philadelphia.

THE Pennsylvania Music Teachers' Association holds its annual meeting at Pittsburg, December 28, 29, 30, and 31.

DVORAK will not take charge of the National Conservatory of Music until the fall of 1892, it is now reported.

MR. H. E. KREHBIEL has published the Wagner lectures he delivered last winter in the form of "Studies in the Wagnerian Drama."

LOUIS C. ELSON lectured on "The Troubadours and Their Descendants" at Miss Porter and Miss Dow's school at Farmington, Conn.

THE Iowa Music Teachers' Association holds its annual meeting December 29, 30, and 31. Fannie Bloomfield-Zeisler is the pianist.

NEW YORK has a new string quartette with Brodsky as first violin. It will give eight concerts on Sunday afternoons, beginning in December.

MR. ALBERT MORRIS BAGBY is giving a series of lectures on the "Development of Piano Music." Mr. Friedheim illustrated these lectures in New York.

MISS NEALLY STEVENS is meeting with her usual great success in her piano recitals. She has a large number of engagements in the Eastern States this season.

WM. H. SHERWOOD is giving a series of twelve piano lecture-recitals at the Auditorium, Chicago. The remaining dates are December 22, January 19, February 9, March 8-29.

THE Rementy company was first heard in Philadelphia on Nov. 6th, and will travel as far as the Pacific Coast, including nearly every large city in the Union in its concert tournee.

ALBERT BRODSKY, of Leipsic, the present concert-master of the Symphony Society, was the soloist at that society's first concert of the season. His selection was Brahms's violin-concerto.

A PIANO concerto, by Ludvig Schydté, new to this country, was played at a recent Seidl concert in New York by Arthur Friedheim. The work was re-orchestrated by Mr. Friedheim.

AFTER a phenomenal European success, Paderewski made his brilliant American debut in New York on Nov. 17th. He played Saint-Saens' G minor concerto, his own concertos, and several Chopin numbers.

THE Abbey Italian Opera Troupe opened its season at the Chicago Auditorium on Nov. 9th with "Lohengrin." This company's New York season at the Metropolitan Opera House will begin on December 14th.

A STANDARD musical pitch, uniform throughout the country, was adopted at the November meeting of the Piano Manufacturers' Association of New York. It is to be known as the "International" pitch, and is 435 A.

THE Grünfeld Brothers gave six miscellaneous concerts at Madison Square Garden Concert Hall, New York. Among the concerted music were Rubinstein's "Cello Sonata, Op. 18, and Mendelssohn's Variations Concert-snes, Op. 17.

FOREIGN.

MELBOURNE, Australia, is to have a Händel festival next year.

IN 1893 "Rienzi" is to be given among the other works at Bayreuth.

TAGLIONI, afterward Princess Windischgratz, died in Austria aged 58 years.

MASSANET is composing a new opera, "Amy Robsart," founded on Scott's "Kenilworth."

"L'AMI FRITZ," Mascagni's new opera, met with true Italian enthusiasm at its first production in Rome.

DVORAK has composed an orchestral suite in three parts named respectively, "Nature," "Life," and "Love."

A SERIES of meetings was recently held in London to celebrate the semi-centennial of the Tonic-Sol-Fa movement.

THE first ten performances of "Lohengrin" at the Paris Grand Opera have realized an average of over \$4000 for each performance.

LEOPOLD AUER is to succeed Rubinstein as the conductor of the symphony concerts of the Imperial Musical Society of St. Petersburg.

RUBINSTEIN has written a book giving his opinions on musicians and music. The work will soon be issued simultaneously in America and Europe. He is also writing a new opera, "The Gypsies."

ABOUT eight hundred years ago an Italian monk, Guido, Arezzo, invented a set of syllables for the tones of the scale then in use to aid the student in learning the tones. Upon these are based our modern systems and the Tonic-Sol-Fa.

THE death of Rubinstein's mother is reported from Odessa. She was a native of Prussian Silesia and 84 years of age. She took a great interest in musical affairs, and it was from her that the great pianist received his earliest musical training.

THEOPHILE KWIATKOWSKI, the Polish painter, and one of Chopin's most faithful friends, died in Paris, aged 83 years. Chopin died in his arms while Countess Potoki was singing Schubert's "Ave Maria," accompanied at the piano by the Princess Czartoviska.

MME. LIVIA VON FREGE, once a highly distinguished singer, died near Leipsic aged 73 years. It was she who created the part of the Peri in Schumann's "Paradise and the Peri," and also took the soprano part in St. Paul at its first performance, and to whom both Mendelssohn and Schumann dedicated a number of songs.

LIST OF PIECES.

GRADE I.

WE here present a list of *First Grade* teaching pieces, which will be warmly welcomed by both teachers and pupils. Thousands of pieces have been looked over for these selections, which have been finally settled upon to meet a broad series of wants in teaching beginners of various needs and tastes. Special care has been taken to have no passages in these selections that contain difficulties beyond their general grade. These pieces are almost all out of the old ruts, as to content and style, although a few of the old favorites are retained, because of their superior technical and musical value. Each piece has been edited with great care. Engraving, printing and paper are all superior.

CLASSICAL.

Beethoven, Allegretto, from 7th Symphony	15 cts.
Haydn, Andante, from Surprise Symphony	
Hoffman, H. Melody	15 "
Gurlitt, C. Sunshiny Morning	15 "
Merkel, G. Op. 80, No. 1. Children's March	15 "
Gurlitt, Op. 101, No. 10. Song without Words	15 "
Schumann, Op. 68, No. 2. Soldiers' March	20 "
Schumann, Op. 68, No. 1. Melody	20 "
Reinecke, Under the Linden Tree	15 "
Gurlitt, Op. 101, No. 6. Slumber Song	20 "
Rummel, J. Romance	20 "
Reinecke, Evening Twilight	15 "
Mendelssohn, Op. 72, No. 3. Kinderstücke	25 "
Wolff, Gustav T. Op. 25, No. 12. In the Swing	20 "

POPULAR.

Otto, J. Tin Soldiers' Parade	25 cts.
Onkel, Ting. Cuckoo's Waltz	25 "
Onkel, Ting. Tyrolean and his Child	20 "
Lichner, H. Op. 67, No. 5. Figure Galop	20 "
Krentzer, E. Op. 7, No. 1. Birthday Waltz	25 "
Rummel, J. Hand in Hand March	20 "
Behr, F. Op. 675, No. 2. In May	25 "
Goldbeck, R. My First Piece	15 "
Kohler, I. Christmas Bells	25 "
Kohler, I. Strenuous	15 "
Behr, F. Little Hungarian Melody	15 "
Goerner, P. Op. 2. In the Forest	30 "
Behr, F. Op. 309, No. 2. Will o' the Wisp	15 "

EDITORIAL NOTES.

WHO SHOULD STUDY MUSIC.

"Nothing is troublesome that we do willingly." The much-quoted "Ram's Horn" says: "God never made a man to whom He did not give the power to excel all others at something." But how are we to learn what that something is? The answer can be found "between the lines" of the first quotation above. Moses received his call from the burning bush; Paul, from the vision at mid-day near Damascus, and I doubt not but both men found that their mission gave them the greatest pleasure of their lives. All great inventions and achievements were worked out by their authors in the happiest moments of their existence. When the little boy spent his time in practicing on an old spinnet in the garret, away from the hearing of his father, he was following out his God-given work as truly as a prophet of old, and it certainly was the boy's chief delight, or he would have been doing mischief with other boys and so have grown up to be an ordinary man instead of the immortal Handel. The little Bach delighted in music so much that he copied a score of music by moonlight, when other boys would have been asleep. Mozart, when a mere babe, could hardly be kept from the harpsichord, this instrument taking precedence in his boyish tastes to toys and sports; his father saying that he never played games, as other children do. A great number of similar instances could be mentioned, but the above serve to illustrate the important truth that the bent of a child's life-mission can be seen in what he finds to be his chief pleasures. If, when speaking of music or hearing it he is at once interested, this should be a hint as to what his life work should be; but if he especially delights in it, this is more than a hint, it is a God-given message—I had almost written command—that he be educated in the art for a professional career.

AMATEUR AND PROFESSIONAL MUSICIANS.

The amateur is "one who has a taste for the arts; especially one who cultivates any study or art from taste or attachment, without pursuing it professionally," says Webster; but, says the same authority, substantially, "the business which one professes to understand and to follow for subsistence, as theology, law or medicine, makes one a professional." But in defining these two classes there is a distinction of quality as well as quantity, at least in the popular mind. Some amateurs are better musicians than are some professionals, while the professional should be the better; that he may rightly command "a subsistence" from the practice of his profession. One honest act does not make a man honest, but one de-falcation makes him a thief. A man must be honest always if he gains a reputation for honesty; and, likewise, the professional musician should do truly artistic work always, while an amateur is not held up to as high a standard by the public or by critics. Amateurs are a most valuable factor in an art, when they keep themselves from encroaching on the field rightly held by professional artists. An amateur musician is out of his place when he spends his days in an office, store, bank, etc., and plays an organ on Sunday for a salary that should be given to a professional musician, for he gets his subsistence from his clerkship, and the musician from his music. The amateur musician, broadly speaking, should not fill any musical engagement that would bring money to some professional musician; but there are exceptions to all rules; however, the principle holds good. But in no way, in music, is so much wrong and harm done as in amateur teaching, for good teaching demands extensive and thorough preparation, which few amateurs possess; and those who have the necessary preparation should either enter the profession or leave its work to professionals.

DO YOU WANT A BETTER PLACE?

Many teachers desire larger fields of usefulness and feel competent to fill them, but dislike to leave a position where they are doing well for one that may perhaps prove a failure, while promising success. Churches, seminaries, conservatories, and communities are as anxious

for a fine musician as you are for a good place. Representatives of these, now and then, come to your towns on business or pleasure, and hear of you and your work, perhaps hear your organ playing and choir directing, and an engagement grows out of it.

More and better fields of this kind would be filled if teachers were always working up to their ideals. Too many allow themselves to drift with the popular desire for mediocrity, and so do not try to do better work and use better music, in fact, cease to do anything towards elevating public taste. They give no musicals and concerts, they play the same old hackneyed voluntaries on the organ, their friends and pupils speak of them with no enthusiasm, and thus they miss the call to higher positions and wider fields, forgetting that "if you want a better place, you can get it by filling the poorer place so thoroughly well that it is self-evident that you have the ability to fill a larger."

SOME of the most useful articles that we publish are a record of the teacher's every-day experience in lesson-giving. We ask that the teachers among our readers will write out such things and ideas, ways of meeting difficulties, interesting pupils, of teaching time, stories to pieces illustrating their content, illustrations used to make easy the obscure and difficult points to a pupil—in short, whatever has proved of value and a help in your own work. A suggestion: write your thoughts as they come to you in lesson-giving, and then elaborate and polish up for the article.

TYPES IN THE CONCERT ROOM.

BY NEALLY STEVENS.

I WAS recently one of a small audience assembled to listen to a Chopin programme given by a local professor, and my attention was called to the absorbing interest evinced by the lady on my right in the rather eccentric reading of that composer by the above named celebrity. Among other numbers as per programme was the following: "Grand Etude for the left hand in C minor, Op. 10, No. 12." At this point my neighbor seemed doubly interested, leaning forward and craning her neck to gain a better view of the key-board. Much to our amusement she exclaimed, at the conclusion of the *etude*, "Oh pshaw, he used his right hand!" Evidently her attention was due to curiosity about, rather than interest in, the art of piano playing.

PERHAPS she was related to the pretty girl in rustic finery, who asked if I would not "*please play just once, 'Home, Sweet Home,' with foreign fingering*;" or to the good deacon who, at the close of the concert, remarked confidentially, though approvingly, to the lady who had had the temerity to engage me for their church benefit—"Why! Miss Stevens isn't an actress, she's a lady." Was it Thespis or Cælia whose social position he questioned?

AMONG students the most severely critical are those who, living remote from the influence of the concert room, are guided solely by the ideas of their teachers or their own too often distorted views on interpretation; the most appreciative and discriminating those living in the larger towns where opportunity is constantly offered and improved for hearing not only the best, but the various pianists. The former are usually discovered sitting in the front row, solemn and severe, a copy of Beethoven in hand; the latter sit where fancy dictates, are independent and vigorous in their criticism, condemning without fear, *enthusing* without restraint.

I MIGHT mention the shy pupil who burns with a desire to meet the artist, but who stands aloof and stares "with never a word to say," or the dear girl who rushes up to give you an emphatic caress and tell you how perfectly lovely it was.

Nor to be omitted is the diligent student who seeks after ideas, or the aggressive one who advances the same.

I COULD also say something of the "remarkably promising, young pianist," who demurely waits at a modest distance, while the teacher descends upon his or her talents, and then coyly advances to be patted.

YET oftener one meets the society woman who doles out platitudes accompanied by the *ditto* man who glories in his ignorance of all matters musical.

NOW do I forget that discouraging individual who, after my long piano programme, will naively ask me, "Miss Stevens, don't you sing?"

EVER to be remembered is the old bore who wants me to improvise.

THE individual whose vocabulary is limited to his calling is not uncommon. For example: A conductor remarked that he thought my Knabe Piano would get a "hot box," and his friend, the stenographer, observed to the management "—, what a magnificent typewriter that woman would make!"

BUT of all the unmitigated frauds is the professor who now approacheth, self-conceit oozing from every pore, to propound his theories and explain his method. He prates of "expression *versus* virtuosity," the "aesthetic *versus* the mechanical," "Soul *versus* fingers," etc., assuring one that he never kills the spirit with technique; he never retards genius with pianistic skill, too ignorant to realize that to play the piano one must learn to use one's fingers, to produce tone one must study touch in all its phases and acquire a flexible technique; or should we say, too cunning to expose his ignorance of the art he professes to teach, he goes on to the end of the chapter imposing impracticable theories on credulous pupils. This type, let us be thankful, is almost without exception foreign to the soil, and finds an antidote in the scores of American teachers who have had more or less excellent training which they impart with native zeal. The influence in any audience of these teachers is quickly felt by the artist. 'Tis an influence towards that enthusiasm which warms the heart and brightens the fingers and makes the programme go.

How grateful are kind words from these people at the close of the concert. All are acceptable, from the encouraging comments of a colleague to the gush of a school girl.

MISS Sentimental asks: "But don't you work from pure love of your art? Do you really care for approval?" Of course, I love my art, yet I could never work and travel and play without approbation and flowers and talking to agreeable people about pleasant things. I would rather ennuy me a mask of flattery than to see its ugly face. One need not *believe* fulsome praise, and to turn a deaf ear to intelligent criticism would be imbecile. Yet remarks from spleeny sources should be graciously condoned and silent contempt disarmed with its own weapon.

SURELY above all things do we prize sincerity, and that, perhaps, is the reason I was so pleased when a tiny pianist of eight years threw his little arms about my neck, exclaiming, "Oh, Miss Neally Stevens, I liked you best of all," than which no sweeter praise was ever bestowed.

CORRECTIONS IN TOUCH AND TECHNIQ.
PART II. SCALES.

Page 15. Exercise 12.

Fingering wrong. Third line, second measure.

" " Fourth line, second and third measures.

" " Last line, fifth and sixth measures.

Page 16. Exercise 17 (c.) Fingering wrong.

All of these are easily corrected by simply making the fingering to conform to that of the scale of C minor as given on page 32.

Page 36. Scale of A major in double sixths.

Of the two rows of figures over the notes for the right hand the upper row is right and the lower one should be erased.

HELPS AND HINTS.

Teach, do not preach.

Attention is drawn—never driven.

Do not be whimsical and fidgety.

A successful teacher is a mental philosopher.

Study music as you do mathematics, and the mental benefit is as great.

The teacher who can interest his pupils most in their work will succeed best.—*Musical Messenger.*

Nervousness, fussiness, jerkiness—these are the things which help teachers to fail.—*Essex Herald.*

In selecting pieces for the pupil, have alternately one in sharps and flats.—*Goldbeck.*

Avoid playing or ever listening to meaningless or badly constructed music, else the taste becomes vitiated.

The measure of one's success often depends not merely upon *what* he does, but equally upon *how* he does it.

Parents, do you realize that a teacher cannot furnish your child with brains, nor supply the place of diligent application and research?—*George D. Buchanan.*

Teacher, do you realize that many times when your pupils are making slow progress, the fault lies in the course which you are having them pursue?—*George D. Buchanan.*

Duet practice is one of the best and most interesting ways for increasing the power of reading at sight, and every opportunity of the kind should be taken advantage of.—*T. C. Jeffers.*

Every player who studies the pianoforte earnestly must, when duly matured, take up Bach's Prelude and Inventions, without which the art of piano playing would not be solid.—*Kohler.*

A performer must be inspired to inspire others, and therefore must necessarily feel the effects and place himself in the emotions which he desires to produce and impress upon an audience.—*Em. Bach.*

The struggle through which a musician has to pass cannot be regarded as a very great hardship. If music is not his natural calling, he will give it up for want of success; but if he is a favorite of the Muse, he will triumph in spite of it.—*Hauptmann.*

The requisites of a beautiful touch are two: a highly developed sensitiveness and a perfect control of all the muscles of the hand and the arm. That the instrument on which the performance takes place should possess a fine action and be in perfect tune is obvious.—*E. von Adeling.*

We must have the closest intercourse between teacher and pupil; and my earnest advice to my younger friends and to all parents is to get the very best personal instruction which they can afford; find the best teacher in their district, and pay adequately for the invaluable help which that able guide will give them.—*Henry Hiles.*

It is extremely difficult with most pupils to secure an adequate hearing upon the first principles, that which above all things should be diligently studied by those who desire to succeed in any branch. If you desire to reach the highest possible point, move with system and moderation, but above all things keep moving. Those who reach the heights are not always the most gifted, but the most industrious and conscientious.—*George D. Buchanan.*

Be orderly in thought. Practice recalling past events. Test the memory continually. Work it for all it is worth. "What you desire to remember you may, if you will but try." Teach the memory to respond readily and at every command. Keep your wits on the alert. Be present-minded instead of absent-minded, which latter is only neglect of memory, and you will then have the ability and pleasure of bringing forth at will anything you desire from the great storehouse of the mind.—*Root.*

CLASSICO MUSIC.

BY EDWARD DICKINSON.

I.

WHAT IS CLASSICAL MUSIC?

THERE is probably no expression oftener employed with little or no knowledge of its meaning than the term "classical music." It is one of those expressions that belong to the current small change of conversation, and is allowed to pass without question because no one takes the trouble to challenge them. But, as a matter of fact, this term "classical music" has a very definite and important significance, and it may be of service in the cause of intelligent musical judgment to draw the distinction between classic and non-classic music, and show how the two schools are to be studied and appreciated.

We need to be very cautious in the application of the word "classic" to music, for the term has two meanings or uses, one the popular, general use, the other the technical, critical use. It is hardly necessary to say that the latter is the only one that is of any use in exact criticism. The word comes from the Latin *classicus*, which is from *classis*, a class, and which meant pertaining to the classes or political divisions into which the ancient Roman people were divided, and in particular relating to the highest class, who were often spoken of as *classici*; hence the use of the word to denote writers of the first rank. Thus we have the word used to signify that which is excellent and permanent, and this is the general, popular use in musical discussion to which I have referred. The exact critical meaning of the word is related to the other in that it refers to that especial kind of excellence that is characteristic of ancient literature and art as compared with the modern. The clearest way, it seems to me, in which can be shown the true philosophic meaning of the term classic music is by explaining what this characteristic excellence of classic art is and how it has been exemplified in certain musical forms.

We mean in the strict sense of the word "classic," any work of art that is pure, chaste, refined, correct in its construction according to the most valid rules, and chiefly that which is perfect in form, in which every detail is subordinate to one definite thought or plan which pervades the whole, a work that is symmetrical in proportions, compact and clear in its expression. Its essential distinction is that the expression is completely adequate to the thought. There is no conflict or lack of correspondence between the idea and the embodiment of the idea; it is beautiful not merely in details, but as a perfect symmetrical whole; it satisfies the mind with a sense of completeness and unity, with the artist's perfect mastery of his materials.

If the classic artist is an architect he will make his building faultless in its proportions; each part will be so adapted to the plan of the whole that it will not distract the attention, but will blend and combine with every other feature to produce an impression of grace and harmony. Symmetry of outline and subordination of the elements to the main design is the ideal of classic architecture.

So, if the classic artist is a sculptor he will try to mould a perfect human form with round flowing outlines; easy but firm poise, just relation of the members to each other. He will avoid extravagant expression and strained attitudes, and his object will be to represent the human body as the enclosure of a soul that is calm, flexible, and self-poised.

And so, if the classic artist is a poet he strives to be perfectly clear in expression, avoids the error of using a style for a certain thought that is more appropriate to a different thought, sees that no digression shall draw the mind away from the main conception, lops off everything redundant and superfluous, however beautiful it may be in itself, and takes pains that all the episodes and illustrations shall really strengthen and illustrate the central idea, and never obscure or exaggerate it. Here, as in architecture and sculpture, proportion, clearness, completeness, and dignity are the measure of excellence.

Now apply the above principles and definitions to music so far as the special and peculiar laws of its expression will allow, and we have music that may properly be called "classic." An instrumental work that may be called "classic" (for the limits of space require that this discussion should be confined to instrumental music) must be constructed on a definite plan, and this plan must be carried out consistently to the end. The themes upon which it is based will be re-introduced according to an intelligible method, the whole work must consist of regular divisions which shall have a fixed and systematic relation to each other. The work must give the impression of self-control on the writer's part, a cool logical plan. It has development according to law and system. Unity in variety is the classic idea in music as in the other arts.

NEW PUBLICATIONS.

EXERCISES FOR SIGHT-SINGING CLASSES. By W. W. GILCHRIST.

This work is a set of 330 exercises for all voices, in solo, duet, trio, and four-part singing, in classes, mixed, female or male, and for the pupil in private practice. Any method or manner of teaching can be applied, even the transference of tonic sol-fa to the standard notation. Interval and time reading are especially provided for and the book is interspersed with helpful remarks, yet in no way restricting the teacher in an application of his method. Price, \$1.00. This is an unusually valuable work.

THE MUSIC REVIEW.—

This is a new musical monthly devoted to the review of music and works pertaining to music. It describes and gives measures of the pieces reviewed, thus showing more clearly what a piece is like. This is published by Clayton F. Summy, 174-176 Wabash Avenue, Chicago. Price, \$1.00 per annum.

THE GOLDEN MONITOR, by Wm. C. Wright, is a useful book for teachers and students, covering much of the ground included in standard music primers, but it also contains several short essays upon teaching and playing that are of practical worth. Published by Max Meyer & Bro., Omaha, Neb.

MUSICIANS IN RHYME, FOR CHILDHOOD'S TIME. G. SCHIRMER, Publisher.

Children delight in rhymes; taking this fact as a text, the authors, Rebekah Crawford and Louise Morgan Sill, have written the stories of the lives of the great musicians in verse. Children also delight in the doings of people that they become interested in, as a musical child does in the composers of the music that they enjoy. This book is elegantly gotten up as a gift book, with many beautiful illustrations by Albert D. Blashfield. \$1.50, in cloth. It can be ordered through this office.

"MUSIC," a monthly magazine. W. S. B. MATHEWS, Editor and Publisher. Single numbers, 30 cts. Yearly subscription, \$3.00.

This is a new venture in the field of musical journalism, but by the veteran writer and editor, so well known to our readers, W. S. B. Mathews. In the prospectus the Editor says: "Three grades of articles will appear: serious essays upon important aspects and principles of music; magazine articles proper, of a readable character, interesting to the great body of musical readers; articles of direct practical value to teachers and amateurs." This is a wide field and Mr. Mathews knows well how to cultivate it for the best results to his readers. There is abundant room for such a periodical, one dealing with the phases of musical art as above outlined, and THE ETUDE extends the cordial hand of fellowship, and wishes it a long life and great usefulness.

Mr. Mathews' work on the new journal will in no way interfere with his work on THE ETUDE.

Dr. Mason's "School of Arpeggios" received. I am more than pleased with it, and heartily recommend it to teachers. The subject is treated systematically and in a masterly manner. In fact it is a book that must stand at the head of all books of technical exercises.

GALLISTON BROWN.

WORTHY OF COMMENT.

MUSIC BY TELEPHONE.

It is well known that the phonograph will record the playing and singing of the artist and thus give the teacher a model rendition for his pupils to work up to, and we can also hand down to posterity a record of the artists' style by this means. But no less wonderful is the following account of the capabilities of the telephone:—

Says the writer: "I once spent a large share of the night with a telephone operator at Worcester, and know that there are many pleasant things connected with the business. Generally after twelve o'clock the calls are few and far between, coming chiefly from the newspapers and doctors. It is the custom of some of the operators to make the circuit of several places and tell funny stories, but the pleasantest part of it is when Worcester, Fall River, Boston, Springfield, Providence, and New York are connected by the long-distance wire. Most of the boys of these places are musicians. The operator in Providence plays the banjo, the Western operator a harmonica, and generally the others sing. Some tune will be started by the players and the others will sing. To appreciate the effect, one must have a transmitter close to his ear. The music will sound as clear as though it were in the same room. It is a very hard thing for a person to believe unless he has heard it."

Every musical person has a still more wonderful way of hearing music, but one not enough appreciated or cultivated. It is the ability to hear by the inner ear the music he has before enjoyed. Memory and imagination can recall and picture past music to the mind so vividly that we can experience over and over again the delights of music heard in the past.

BOYS AND THE STUDY OF MUSIC.

The nearest approach to perpetual motion yet discovered is an active boy. His energy finds an outlet in mischief in an endless variety of ways. W. D. Howells, in *Harper's Young People*, says:—

There is a difference between boys and men, but it is a difference of self-knowledge chiefly. A boy wants to do everything, because he does not know he cannot; a man wants to do something, because he knows he cannot do everything; a boy always fails and a man sometimes fails, because the man knows and the boy does not know. A man is better than a boy, because he knows better; he has learned by experience that what is a harm to others is a greater harm to himself, and he would rather not do it. But a boy hardly knows what harm is, and he does it mostly without realizing that it hurts. He cannot invent anything; he can only imitate; and it is easier to imitate evil than good. You can imitate war, but how are you going to imitate peace? So a boy passes his leisure in contriving mischief. If you can get another fellow to walk into a wasp's camp, you can see him jump and hear him howl; but if you do not, then nothing at all happens. If you set a dog to chase a cat up a tree, then something has been done; but if you do not set the dog on the cat, then the cat just lies in the sun and sleeps, and you lose your time. If a boy could find out some way of doing good so that he could be active in it, very likely he would want to do good now and then; but as he cannot, he very seldom wants to do good.

He "passes his leisure in contriving mischief," and "if a boy could find out some way of doing good so that he might be active in it, very likely he would want to do good now and then." Bishop Vincent, in his famous lecture, "That Boy of Mine," shows how, in many ways, to direct the boy's desire to do something. From the conclusions arrived at by experience and observation, the writer would direct the attention of parents to the value of the practice of music for their boys. An eminent educator remarked, "if I had two children, a boy and a girl, and could afford a musical education for but one of them, it would be the boy, for it would be a channel for him to work off his unperfected spirits in a way that would be of use to him. When grown to be a man he could find profitable employment for his musical skill as church organist, choir director or singer, to say nothing of the social, moral and refining value of music upon him, as well as the fact that the practice of music is an effective keep-at-home, as well as a pleasant employment of his time."

The January number of *THE ETUDE* will contain several articles of unusual worth, written by celebrated writers.

WISDOM OF MANY.

Conducted by MRS. BELLE McLEOD LEWIS.

Fortunately Art is as broad and boundless as prejudice is narrow and restricted.—A. J. Goodrich.

How empty learning, and how vain is art,
But as it tends the life, and guides the heart!—Young.

All musical people seem to be happy. It is the engrossing pursuit, almost the only innocent and unperishable passion.—Sydney Smith.

There is a grace of learning as well as a grace of singing; there is a passive as well as an active side.

—H. R. Hawies.

The person who is unacquainted with the best things among modern literary productions is looked upon as uncultivated. He should be at least as advanced as this in music.—Schumann.

The real test of the composer is what he can put on the paper, Schumann has told us, and this test means the application of practical diligence and definite effort.

—E. H. Turpin.

An artist who always moves in the same style and groove becomes in the end a pedant and mannerist; and nothing does him more harm than to content himself too long with a given style, simply because it is convenient.—Schumann.

He who does the best he can is always improving. His best of yesterday is outdone to-day, and his best of to-day will be outdone to-morrow. It is this steady progress, no matter from what point it starts, that forms the chief element of all greatness and goodness.

Until we have learned to think of every moment of our lives as being a fit subject for music, we shall never understand the Tone Poets, who were in the habit of regarding the whole of their inner life as melodic and symphonic, and setting vast portions of it to music, regardless of what the world at large was likely to say or think about it.—H. R. Hawies.

I once stood before a painting of almost priceless value. Could I appreciate it? I could not. The trouble was with myself and not the painting. Great works of Art need to be studied in order to be appreciated, and this holds no less true with the Great Tone Poems in the musical realm, than in other forms of Art.

—E. A. Smith.

He whose soul soars above the contracted bounds of life, and the world in general, into the domain of true science, will find Bach's music always a delight (this is more than much sympathetic music can do), for Bach's compositions inspire the soul with freedom, strengthening and rendering it clear, taking it beyond the petty strifes of this world.—Köhler.

The pianoforte, as an instrument, will always be suitable for harmony rather than for melody, seeing that the most delicate touch of which it is capable cannot impart to an air the thousand different shades of spirit and vivacity which the bow of the violinist, or the breath of the flutist are able to produce. On the other hand, there is perhaps no instrument which, like the pianoforte, commands by its powerful chords the whole range of harmony, and discloses its treasures in all their wonderful variety of form.—Hoffmann.

Music being in its very nature vague and indeterminate as a medium of emotional expression, how are we to discriminate as to the intrinsic worth of different kinds of composition in music? I think the answer must be: "By the character of the particular emotions expressed or excited." There is a style of music which appeals merely to the sensuous side of our nature. There is also music which lifts us out of ourselves toward the loftiest and purest idealities. The difference is that between Offenbach and Beethoven.

SPECIAL ANNOUNCEMENT.—The January issue of *THE ETUDE* will contain a brilliant concert piece, copiously annotated, and with a lesson of great worth for its practical ideas in touch, phrasing, and expression, by Wm. H. Sherwood.

"MUSICAL SOCIABLES."

To be able to perform without embarrassment before a gathering of people is a very desirable accomplishment, which can be best acquired by early and repeated practice, and much of its success depends upon the very first training. Usually, the music pupil studies for a number of years without playing before any one except parents and a few intimate friends. Then some day the pupil is expected to play in a musicale or a recital, or perhaps in a commencement exercise. He has never appeared before any gathering of people, and therefore never experienced the sensation of facing that "many-headed monster" called the public. He is required to study his piece to perfection, for the least mistake will surely be noticed. The result of years of study is about to be presented on a highly important occasion. The pupil feels his reputation is at stake; it seems to him of as much importance as a leap for life. Nobody will presume to say that under such unfavorable conditions the young player will be at ease while performing in public. Everything will help to make him "nervous." He will lose all control over his fingers; they will become lame or unmanageable. He cannot think of his music, but only of the people and what they may say. Instead of making a brilliant impression, he will make only a poor show of himself. Thus, the majority of young students fail in public, simply because they have never learned to play before any assemblage.

The question is, how can this be overcome? I venture to propose to have pupils play before people as soon as possible, *beginning with them in the very first grade*. Further, I think it advisable not to begin on such an important occasion as a musicale or a recital. I suggest that teachers have a number of their pupils, from the first grade to those of the medium grades, given an entertainment, and, if possible, be assisted by a vocalist. This ought to take place in a spacious parlor of some private residence. To this the parents and the intimate friends only ought to be invited. Every attempt will surely be received good-naturedly by the audience. Nevertheless, the young players will try their best. One pupil will try to excel the other; if he does not acquit himself so well on the first occasion he will try to do better on the next. Besides, there will be a spirit of emulation among the pupils, a feature which ought not to be underrated. Those who are too timid to play alone ought to play a duet with a more advanced pupil, or with the teacher, in order to gain confidence, and at the second or third trial ought to attempt to play a piece by themselves. No matter how young the pupil or how easy the piece, the very first piece which he has learned really well he should play before such a gathering.

The teacher will certainly find some patron willing to let him have the use of their parlor. He ought to furnish the chairs; he can easily get them for a trifle from some establishment that makes it a part of their business to hire them. Further, he can do to print programmes for the occasion, which he can do with little expense. By having these entertainments a number of times during the year, he will afford his pupils a means of the highest educational importance—that of learning to play before people. Even his very youngest pupils will become interested (and likewise their parents); they will have something to look forward to as well as something to look back upon. These entertainments will form mile-stones in their musical course.

I would suggest that these entertainments be called "Musical Sociables," as such a title is self-explanatory. Even if Webster does characterize this last term as *U. S. Colloquialism*, if it embodies our intention correctly let us adopt it, so long as we cannot find a better term.

Everything is desirable that promotes sociability, wherefore "Musical Sociables" ought to be desirable, and they certainly are, from every point of view.

O. W. GRIMM.

I cannot tell what an inspiration such books as *Tap-pers* are to us who are laboring so far away from musical centers.
Mrs. B. F. LONGBURY.

JOTTINGS FROM A TEACHER'S MENTAL NOTE BOOK.

W. FRANCIS GATES.

THERE is an old saying that applies very well to music study and music teaching. It is that one does not know a thing as it should be known until he can tell it as it should be told; and one cannot tell it as it should be told until he knows it as it should be known. How many teachers, who by the very act of teaching profess to know things as they should be known—and possibly who do know them fairly well—yet, who, when asked to explain even the simplest musical matters, give explanations that serve to bewilder the pupil and make the study seem more foggy and tiresome than before.

* * *

Teachers should expend more time and thought in acquiring the habit of mental analysis, in delving into the matter in hand and coming at once to the points that present the greatest difficulty. The hard places are the ones that will exercise your skill as teachers, not the easy ones. Instill into the pupil this idea of seeking out the difficulties of the chosen selection and conquer them; the easy places will take care of themselves. As an example of this, in teaching the beginner, attack the hardest point first, i. e. the left hand. As a general thing the right hand is already six months beyond the left in possibilities and capabilities. Continuing on this line, conquer first those keys, rhythms, touches, which after a general survey of the field seem to present the greatest obstacles in the pupil's way.

* * *

Tone in piano-playing and Tone quality in singing! How unheard of are these two things to a great number of the players and singers we hear. Here is a score of pupils whose names are on the point of my pen, who have studied with "Herr" This and "Prof." That, and whose horror, when the teacher suggests that possibly there might be some other than the trip-hammer method of execution (execution! how fit the word), is only equalled by the surprise and disgust which come over the fair features of some thirty odd ex-pupils of "Prof." Squalmload, at the mild statement that a good tone quality is the first thing to be sought. Have you experienced anything of the kind?

* * *

One of the greatest farces in this conservatory (!) ridden country, is the promising to pupils that they shall be graduated at the end of a certain time. A graded course is a good thing, *provided*, that the pupils are not advanced from one grade to another more rapidly than is consistent with the best work. There is great temptation for the Director (who feels that the profits must be larger this year), to promise Miss Brown or Miss Green, or Mr. Smith or Mr. Jones, that "if you will stay with us till the end of next year, you shall have your diploma." And the happy pupil, feeling that the passage of time is the greatest factor in bringing said diploma, proceeds to pass the time in the easiest and most enjoyable way possible, "for 'Prof.' said he would graduate me next year." At the end of "next year," then, we have a new crop of "Bachelors of Music."

* * *

Honesty is not yet fully appreciated in all its scope in the musical profession. Small talents, habitual indisposition to labor, absence of sufficient cranial capacity, superficial work, careless practice, lessons poorly played or sung—all these call for honesty on the teacher's part. Few of us err on the other side—that of not giving praise where honestly due. Toward teachers employed in schools, honesty would require fair dealing on the part of Directors—upholding in the eyes of the pupils—prompt and willing fulfillment of financial obligations—and courteous, though not servile treatment—to all—both teachers and pupils. If this shoe doesn't fit you don't wear it.

* * *

In one sense of the word, we should continually aim beyond our powers; in another, we should carefully

strive to remain within their limits. If we never leave the limits of our present abilities, we will not advance to higher levels. Continued striving in our study hours to reach the unattained, gives us new attainments as the result. Yet, in one place there should come an end of such striving, and a falling back to the fully attained, and that is in the concert hall and on the public platform. Here there should be complete mastery, and not an exhibition of struggle for supremacy. Perfect mediocrity is always preferable to imperfect superiority.

* * *

This last statement seems to be fully as hard for the teacher to learn as for the pupil. Certainly, were the teachers to appreciate it and put it in practice, the pupils would be less inclined to attempt the performance of works far beyond their mental and technical grasp. No piece should be given publicly that is grasped by the pupil only in a technical sense. If such work is desirable, give an exhibition of your pupil's scale scrambling—piano-pounding, and pedal-pushing abilities, and then, in your next recital, for a change, have some—*music*.

* * *

As the literary standing of the home is represented by the books upon the table, or the shelves, so the musical atmosphere of the home is represented by the music on the piano and the music stand. The piano-tuner, as he goes from house to house, gathers in a glance the style of people, musically speaking, that he has to deal with. Don't have your musical taste represented by a trashy piece of music, any more than you would wish your literary knowledge represented by a French novel.

* * *

But here again comes in the education of the music schools. The writer was once so situated that attendance on the recitals of a conservatory was possible. Month after month went past, and not a Beethoven Sonata, nor a note of Hindel or Scarlatti, very rarely one from Haydn, Mozart or Weber, did we hear. On the other hand, we had a surfeit of modern French and American compositions, and—yes—there was some Chopin played in a Czerny Op. 293, or a Cramer étude style. What would you think of attending a literary feast and have given you only a French novel or modern American romance? If the youngsters are fed novels, can they think poetry or history? And if they are fed modern salon music can they think snite or sonata? I know Mr. Finck says the sonata form is obsolete, but then Mr. Finck seems to be in the minority in that belief.

MUSIC IN ITS RELATION TO INTELLECTUAL LIFE.

BY DR. F. L. RITTER.

ALL our greatest composers were men of high intellectual force and character, whether they could boast of a careful literary school education or not. Gluck—not to go further back for the present—gained his deep knowledge of the requirements of true dramatic art by the close observation and study of French dramatic art; and, once convinced of the truth of his efforts, energetically endeavored to bring the musical forms of his operas into harmony with those higher æsthetic demands. Mozart wrote charming letters about his art. Beethoven diligently studied and read some of the writings of ancient philosophers, and was well versed in the works of his great contemporary authors. The romantic Carl Maria von Weber was an able literary writer, and composed well-formed verses; his operas, and especially his master work, "Euryanthe," bear the traces of his broadly cultivated mind. Robert Schumann—as every one knows who is acquainted with his charming essays in "Music and Musicians"—was a suggestive original writer on musical subjects; his intellectual literary labors greatly influenced his pen as a composer. The same is true of Spohr, Mendelssohn, Berlioz, Raff, Liszt, Wagner and others.

In all these cases, intellectual studies broadened the mind of the composer, enriched and fructified his imagination, and suggested to him new æsthetic forms, simpler poetic expression, not alone in the field of the lyrical drama, but also in that of absolute music. All the above examples amply prove that the foolish assertion which tries to relegate the composer to the rank of intellectual mediocrities is as preposterous as it is stupid.

MUSIC IN BOARDING-SCHOOLS.

BY JULIA C. ALLEN, MUSIC TEACHER.

As the time has approached for the re-opening of our boarding-schools and seminaries, it may not be amiss to call the attention of the reader to the importance of these schools in a musical way.

This will be recognized when it is considered how unlimited is the opportunity of teachers in seminaries to aid in the advancement of art.

Not only does the seminary teacher come in contact with a greater number of pupils than is possible to the teacher, but his position gives him a greater degree of authority and enables him to be far more independent. He has not the fear of rival teachers to influence him, and should, therefore, be free to proceed in the manner best calculated to impart a thorough musical education.

Another great consideration is the fact that students, coming, as they do, from widely separated parts of the country, will, if carefully and conscientiously instructed, exert an influence over the musical atmosphere of the towns in which they reside, and thus do much towards the formation of musical taste. But, alas! the confession must be made that the standard of musical instruction in the average boarding school is lamentably low.

In a great measure the evil can be traced to the parents of pupils, who, ignorant of the careful, earnest work with both head and hands that music demands, expect their sons and daughters to take the full literary course, and at the same time, by dint of desultory practicing, with weary body and tired brain, to acquire sufficient dexterity to play showy, dashing pieces for the benefit of admiring friends and relatives.

One never-failing stipulation is that the "pieces" must be "taking."

As the majority of seminary teachers are salaried there can be no temptation to yield to these importunities on the score of "filthy lucre," but it so yielding they are doing much to vitiate musical taste and to dwarf natural ability.

I will not dwell upon the vast field open to the instructor in the line of Musical History, Harmony, Theory, and the cognate subjects which are so essential to a proper understanding and adequate rendition of music. It is safe to affirm that boarding-school musical advantages will not receive any great amount of consideration until there is a radical change in the class of compositions used for study and public performance. While the majority are inclined towards music of the "Silvery Stream" and "Whispering Winds" order, it very infrequently occurs that an ambitious pupil of the teacher and his desire to make a display on his programmes leads him to give to his pupils (who should be devoting their energies to five-finger exercises) the Sonata Appassionata of Beethoven, or some other composition equally beyond their comprehension.

It has been my ill fortune to hear a child of fourteen, who was unable to properly name and play the scales, execute the Chopin Ballade in A-flat! It is needless to remark that it was done in a manner calculated to weaken the most profound intellect.

Students who might play intelligently the simpler compositions of Mozart, Haydn, and others among the classics, and thus learn phrasing, etc., are rushed into the profoundest creations of Bach, Beethoven, and Schumann, thus reflecting glory (?) upon the teacher.

It requires but little effort to find plenty of composition simple in construction, correct in form, and melodious and pleasing, which can be used as stepping-stones quite as satisfactorily to the pupil as the rubbishy transcriptions and "airs and variations" which form the repertoire of the average school-girl.

Surely the great masters have written easy music; it is not necessary to wait until the pupil has attained great proficiency to introduce him to sonatas.

A first-class seminary is able to possess great facilities for musical instruction; harmony, theory, and ensemble playing are among its possible advantages, and it lies within the grasp of these schools to do much towards moulding the musical future of this country.—*Music and Drama*.

GENIUS AND LABOR.

A CELEBRATED American statesman once said to an intimate friend: "Men give me some credit for genius. All the genius I have lies just in this: When I have a subject in hand I study it profoundly. Day and night it is before me; I explore it in all its bearings. My mind becomes pervaded with it. Then the effort I make is what people are pleased to call the fruit of genius. It is the fruit of patient labor and thought." Daniel Webster once said: "If there be such a weight in my words as you represent it, is because I do not allow myself to speak upon any subject until I have imbued my mind with it." The law of labor is equally binding on genius and mediocrity.

Theory of Music Explained.

FOR

Piano-Forte Players.

BY

Hugh A. Clarke, Mus. Doc.

II.

LESSON IV.

INTERVALS—FIFTHS.

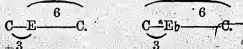
- Q.—Strike C-G. How many letters are included?
 A.—Five. Therefore C-G is called a fifth.
 Q.—How many can you find on the white keys?
 A.—Seven.
 Q.—How many tones are there between C-G?
 A.—Three and a half.
 Q.—Find if there is the same number in all these fifths?
 A.—There is, except in the fifth, B-F, which has three tones.
 Q.—Now the fifth is a very important interval, therefore try to remember that all the fifths that may be struck on white keys are alike but one, the fifth B-F. These six are called perfect fifths, the fifth B-F is called diminished, never mind why just now. Now if C-G is perfect, what will it be if we make it C-G♯?
 A.—Still perfect.
 Q.—What is D-A? D♭-A♭? D♯-A♯?
 A.—All perfect, because if both letters of a perfect fifth are raised, or both lowered, there must still be the same number of tones between them, so they must still be perfect.
 Q.—Now suppose I take the fifth C-G and make the C♯. What will it be then?
 A.—Diminished, because there are only three tones between them.
 Q.—Suppose we take C-G and make G♭?
 A.—It is diminished, because there are three tones between them.
 Now make those same changes with all the remaining fifths, thus: D-A, D♭-A♭, D-A♯. Now observe that when you have a fifth with one black and one white key, it is sure to be diminished (augmented are neglected as yet) except in one case, the diminished fifth B-F, in this case if the B is flat or the F is sharp, it becomes a perfect fifth, thus: B♭-F, three tones and a half, or B-F♯, three tones and a half.

It will be found, as a rule, that the fifths will be learned very rapidly, more so than the thirds, but they must not be left while there is any uncertainty.

LESSON V.

INTERVALS INVERTED.

- Q.—Strike the letters C-E, now strike them with the C above the E. How many letters are included?
 A.—Six.
 Q.—Therefore if you turn a third upside down, what is called inverting it, it makes a sixth. Now, how many tones are there between E and C?
 A.—Four.
 Q.—How many between C and E?
 A.—Two.
 Q.—Then how many between C and C?
 A.—Six.
 Q.—Now play C-Eh, now invert it, now how many tones are there?
 A.—Four and a half.
 Q.—How many between C and Eh?
 A.—One and a half.
 Q.—And four and a half and one and a half make?
 A.—Six.
 Q.—So we find that when we invert an interval, that by adding together the number of tones it had before being inverted and the number it has when inverted, that we always get six. This is because there are six whole tones in an octave and an interval and its inversion just make an octave, thus:



One thing more, if a major third is inverted it makes a minor sixth, if a minor third is inverted it makes a major sixth. Now, it is the same thing with the fifths—what intervals do they make?

A.—Fourths.

Yes, and when the perfect fifth is inverted, it makes a perfect fourth (never mind the diminished fifth now), and as the perfect fifth has three and a half tones, the perfect fourth must have two and a half, because $3\frac{1}{2}$ and $2\frac{1}{2}$ make six.

Note.—The half tone is always used in harmony as a measure for intervals, but I have always found that it is easier with children to use the whole tone, once the intervals are learned the change may be easily made if desired.

LESSON VI.

COMMON CHORDS.

- Q.—Strike C with its third and fifth. That is called a common or perfect chord. It is called a major chord because the third E is a major third over the root C; it is called perfect because the fifth G is a perfect fifth over the root C. If the E were flat it would be a minor chord. Now, how many common chords can you strike on the white keys? Root, third, and perfect fifth.
 A.—Six.
 Q.—How many, and which are major?
 A.—Three. C, E, G. F, A, C. G, B, D.
 Q.—How many, and which are minor?
 A.—Three. D, F, A. E, G, B. A, C, E.
 Q.—What about B, D, F?
 A.—That is not a perfect chord, because the fifth is diminished.
 Q.—How may the chord C, E, G, be made minor?
 A.—By changing E to E♭.
 Q.—How the chords F, A, C and G, B, D?
 A.—By changing to F, A♭, C and G, B♭, D.
 Q.—How may the minor chords of D, of E, and of A, be changed to major?
 A.—By changing to D, F♯, A. E, G♯, B. A, C♯, E.
 So to change a major chord to minor it is only necessary to lower its third, or to change a minor chord to major, to raise its third.

Exercise the pupil both in playing these chords and in recognizing them when played by the teacher. Proceed as follows:—Play the chord of E. Is it major or minor? Change it to major, so on with all the chords, the root of which is a white key. Then ask as follows:—Play the chord of A minor; the chord of C minor; of D major, etc. until the pupil strikes them without hesitation.

LESSON VII.

The letters that make a chord may be struck in any order without changing the name of the chord, thus: C, E, G, is *always* the chord of C, whether C, or E, or G is at the top, the bottom, or the middle. The pupil must now be exercised in playing the chords in every position, thus: play C, E, G, now put C at the top, E at the bottom. Now E at the top, G at the bottom. Go over this with all the chords, major and minor, repeatedly.

Q.—Now try how many ways you can find of arranging these three letters. Use the left hand to strike the lowest one.

- A.—There are six ways. $\begin{matrix} G, E, C, G, E, C, \\ E, G, G, C, C, E, \\ C, C, E, E, G, G. \end{matrix}$
 Go over all the chords in this way.

Lessons VI and VII must be dwelt on for a good while. It takes some time and patience to get even a quick pupil to strike all these various positions without hesitating, but it is time well spent and is always interesting to the pupil.

(To be continued.)

No Talent.

It is commonly asserted, that some cannot learn to execute music. We would modify this somewhat, and say, that some can learn but very little. It is no shame to have but little ability for learning music. Some of the greatest lovers of music are unable to advance far in the practical pursuit of the art. If a child has but little, or seemingly no talent or taste for music, and shows an aversion to learning it, we would say, do not force such an one. On the contrary, however, if your pupil has but little prospect of accomplishing much in music, but loves it, and would like to learn, we think it unkind on the part of the teacher to refuse the desired lessons, to show signs of impatience, or otherwise to discourage effort. In the former case the teacher will himself suffer, if he allows avarice to influence him, while, in the latter case, he may possibly succeed. —*Mers.*

How Parents can Help Piano Teachers.

By L. E. CHITTENDEN.

First insist upon regular hours for practice from your children, and see that nothing happens to interrupt them.

Much more depends upon this than is apparent at first glance. So much of success in life comes from systematic work, that when a child once understands this, half the battle is fought and won. And the child will, after a while, fall naturally into the way of going to the piano at its regular hour, as to school, or to the table.

As far as practicable, let the work fall before school hours, otherwise the weariness of school work will find its way into the fingers, and the enthusiasm and love, which should in every case accompany this work will be lacking.

If the parents, one or both, have any knowledge of music and will exercise this knowledge in guiding the practice time, so much the better; but if not, get the teacher to draft out a card with blank spaces beyond the different numbers to be practiced. Let the child keep account each day of the number of times each portion of the lesson is practiced. And if the teacher does not offer a reward for good industrious work in this respect, do it yourselves, that there may be some incentive to do good, thorough work.

Do not insist upon the development of musical ability in a child if the teacher, or teachers— for sometimes one teacher will discover a method of development in a pupil that another has failed to find,—cannot honestly say that it can be taught. Unless a child shows a preference for music, and a desire to practice, nine times out of ten it is a waste of time, money and the child's patience.

It may be a bitter disappointment to you, that this talent is lacking, but then there is something else in its place, be very sure. So set yourself diligently to find out what it is, instead of fighting daily battles which even if resulting in doubtful victory for you, may arouse in the childish heart a hatred for music.

But if, on the other hand, you find you have a music loving little soul given you to unfold, watch this unfolding with tender care, and never force it. Select a wise, judicious, thorough teacher, who will not overtax, or over charge the small brain with more than it can comprehend, or the small fingers accomplish. And watch the practice hours enough to see that they are not frittered away, but that every step shall be in the right direction and leading toward the perfect end.

Selecting According to Capabilities.

The very worst specimens of musical incompetence which may be heard in drawing-rooms are those to the want of perception and the vanity of these who exhibit them. There are many men and women who might sing or play agreeably if they would confine themselves to things within their powers; but vaulting ambition carries them pell-mell into the dangers of difficult music which can only be encountered successfully after years of study and practice, and makes of the struggles, which, it is to be hoped, are more painful to their hearers than themselves, a terrible warning. When one has been present at one or two performances of this kind, he can understand the feelings of a professor of music who was gifted with a very tender conscience besides a great talent, and, being asked the reason of an unusual fit of gloom, replied: "Well I am just thinking whether I ought to go on teaching these amateurs. They come and learn, but they understand nothing; and they mostly have voices not unlike little cats." No less dreadful than the amateur who has no talent for music is he who has a good deal of talent and so much enthusiasm that his mind is incapable of taking thought for any thing else that is excellent. For him the world has nothing at all outside of music.

A recent writer, advocating a more general and thorough musical education, says: "The frequently adopted plan of waiting to see whether children 'have any taste' or 'show any love' for music, is a wrong one. No child would prefer practicing scales to playing ball; and few boys, if the culture of their tastes depended upon the whims of their ever-flying fancies, would become educated men."

Music is the art of the prophets, the only art that can calm the agitation of the soul; it is one of the most delightful gifts that God has given us. —*Luther.*

LETTERS TO PUPILS.

BY JOHN S. VAN CLEVE.

Will THE ETUDE give me a needed help in a matter that has been a bother to me? I practice faithfully all that my teacher asks of me, and try my best to practice just in the way that he directs, but after practice hours I sometimes like to play whatever may at the time interest me outside of my lessons, such as the popular songs, school-marches, waltzes for my friends to dance to, and music that I find in some of the magazines that come to my home, but he objects to this. What should I do; play nothing but my lessons, or, after doing the full amount of practice on the lesson, play this music, for the pleasure it gives me? S. V. D.

To S. V. D.—If you faithfully fill up your quota of hours in earnest study of good music, you have a right to some recreation. In point of fact, it is my principle and usage with all pupils to recommend after attentive study a little free, spontaneous exercise of the powers for mere enjoyment. But what you say later, rather causes me to side with your teacher, or at least to fear that you need a caution.

The class of music that you here allude to is, two-thirds of the time, so mawkish, so common-place, so ill-constructed, so dangerous from a technical point of view, that if you like it, it proves your taste to be either bad, or at best informed.

There is a Conservatory where I wish to go for some fine things connected with it, but one of their regulations I despise. They require two examinations a year in music. I have endured all the examinations at the public schools that I care to submit to, yet, as I have said, this conservatory is so fine, and some of the teachers are so celebrated, that I would like to go there, except for these examinations. What is the good of examinations anyway? Do you think that they make the pupil practice and study better? M. B. R.

To M. B. R.—If the Conservatory you speak of is really celebrated and has eminent masters in its faculty, do not let the examinations deter you. The good of examinations at stated intervals cannot be too strongly stated. It is true that ninety-nine students in a hundred find it a terror, and the one hundredth student, from a strong natural bias for study, would not be stimulated by the examination, nor terrified by it. It is, however, a general principle that some form of stated testing, some form of ordeal, is good for all human beings. The red Indians of our own country used to require a young brave to pass through a week of starvation before he was admitted to be a man. Some South American tribes of Indians require their young men to endure the stinging of insects for a certain length of time.

The knights, in the days of chivalry, had to undergo severe fasts and vigils, and win their spurs, as it is called, in battle, before they were recognized as honorable equals of members of the body of chivalry. So, in intellectual matters, all schools and universities, German, English and American, have some form of ordeal. With some it is the writing of a thesis on a given theme, with some written answers to propounded questions; with others, an oral examination, but in all cases it is a systematic and severe test of the power and knowledge acquired by the student, and even the most clever and best-prepared find a little earthquake in the heart and some hot and cold thrills rushing through them before such a trial. Music, as a form of acquired knowledge, is subject to exactly the same laws as all other knowledge. Dismiss from your mind the idle notion that music is too ethereal, too emotional, too inspired, to be subject to any restraint. Gain knowledge before you seek to create; acquire technique before you play with emotion; get your part of earth before you attempt to grow the beautiful flowers. What the band which binds the sheaf of wheat is to each separate stalk, that a stern and periodic examination will be to your separate ideas. An examination will be no terror to you, unless your knowledge is either vague or scrappy. Seek to have clear ideas and coordinate them into a system.

Music, in the best sense, does not require novelty; nay, the older it is and the more accustomed to it, the greater its effect.—Goethe.

ON PIANO STUDY.

THE ADJUSTMENT OF MECHANICAL TO MUSICAL POWER.

E. P. SHERWOOD.

PIANO playing may be a fine art. But it frequently is a time-consuming process of neither use nor beauty; a waste of money for the student and of nerve-energy to player, listener, and all concerned.

This is not so much from general want of talent as from a lack of correspondence between will and fingers, and a reckless disregard of the fact that notes, phrase-marks, touch-marks, etc., are but the outward and visible signs of tone and sense in music, and will not express their true intended significance until this significance has itself impressed the player.

Listen to the piano strummer. Rather do not listen. Stop your ears and hear in spite of yourself.

A difficult piece is before him, for, though lacking in discrimination, he has ambition.

He sees notes, and more notes, and still more notes. He strikes, hits, and grabs the keys; puts the pedal down hard—to stay; and rushes and tears to the thrilling end. A performance as stunning to the ear as are bright green and purple combined to the eye. It is as clean as slash, and as clear as the most impenetrable fog. It is pandemonium. It is tone-chaos.

But how could it be otherwise? He played the notes. True, but he failed to make sense of them.

It was a rattling of the a, b, c's of music without the first idea of its tone coherence as language.

Music has the nature of highly organized life. Ground-bass, preceding chord, and evolving melody have the vital connection of root, stem, and flower.

Piano composition, by its completeness and independence of other instruments, offers one a fine opportunity for the important study of organic relationship, in music. A study most important to original conception.

The musician-pianist (and there are so many pianists who are not musicians) is an artist who first perceives and thinks music, and then plays on the inner idea of its significance. The spirit informs the mind, the mind informs the touch.

But how? After what manner does this information proceed? Who can analyze inspiration? We will not indulge in the vain attempt, nor deny that the inner insight of genius is inscrutable. To see cannot be taught, but only where and how to look.

Drummond says, that "what is mystery to many men, what feeds their worship and at the same time spoils it, is the area 'round all great truth, which is really capable of illumination, and into which every earnest mind is permitted and commanded to go with a light. We cry mystery long before the region of mystery comes."

In the field of music, as elsewhere, much so-called mystery vanishes before the light of investigation.

Heart inspired music, in its artistic forms or modes of expression, is largely the result of evolution, brought about by natural law in the world of sound.

In endless variety there is unity of design, and ordinarily, symmetry in construction.

All through a composition may be traced the laws of proportion, continuity, and destiny.

This comes from that, and either goes there or returns here.

The piano player is not so much concerned with defining the plan of development in Cornell-Bussler terminology, as with study of the actual effect upon tone, in power, quality, and shading, of rhythm, key and chord-relations, phrasing, dynamics, tempo, etc., and with what all this demands of touch and pedal technique.

That soul is dead, indeed, in whom a habit of such close listening will not sometimes at least quicken the divine spark.

To become obedient servants to the will, here are a few of the many things the fingers must learn.

To punctuate so well that the main lines of a composition will stand out in bold relief from the incidental or digressive.

To [keep] the thread or identity of as many melodies as may occur in simultaneous progression. By *discriminative emphasis*—thank Fillmore for the term—to maintain due balance between them.

But can every one profit by this art-long, life-short method? A dreamer once made a mistake on a basque. Her excuse was, "You ain't like my model." Though this was unsatisfactory, she was at least loyal to her high standard of what the human figure should be.

Shall methods be recut to fit pupils, or must pupils of all sorts, ages and conditions be adjusted to a set method?

Pinch, screw, twist, turn them as you will, they cannot invariably fit into your standard.

If a teacher needs anything it is common sense.

With a standard of Paramecium we can but exact the best from each, and when this is worse than nothing we can honestly dismiss him. He will always be able to find some one to teach him a pretty chromo-order of piece where his average-or-less ear and his turn-tum touch may suffice without the need of intellectual strain. What hurts us of the high standard most is, that cultivated people so generally prefer mere prettiness in piano composition; enlightened people in this nineteenth century; the very ones who despise a characterless doll-faced beauty; the same who require life in all its complexity from their novels, and who venerate Michael Angelo in his anything but pretty sculpture. Truly, tastes differ.

But for ourselves, members of the teaching profession, we look to music not only for physical relaxation and amusement, but for mental, moral and spiritual invigoration as well. To us it means the reflection of man's every mood and emotion, and of the intricate relations in the drama of life.

In no other art can be found more abundant indication of a final Divine solution and adjustment of human wrong and distress.

"The discord that involved
Some startling change of key,
The Master's hand resolveth
In richest harmony."

We find all this in the study of piano music. Many more recognize and feel it in violin, voice, and orchestra, but draw the line at piano. Why? I think we must admit that the reason Strass is so often preferred to Beethoven rests, nine-tenths of the time, with the player. Either he is not a musician—an interpreter—or he plays on a bad piano, or he lacks the giant physique of a pianist, or he has not attained perfect responsiveness of the mechanical to the musical, that final triumph of spirit and mind over matter.

To teach children well is a great art.—T. P.

If "brevity" is the soul of wit, then simplicity is the essence of beauty.—C. B. Cady.

Without virtue and without integrity the finest talents and most brilliant accomplishments can never gain the respect and conciliate the esteem of the truly valuable part of mankind.

Every scholar can, under a proper guidance, be brought to a certain degree of perfection. It is the duty of the teacher that every scholar should reach this degree, and at the same time it is also his duty not to place the goal too high.—A. Henne.

The lowest class of dance music has only to do with the feet; in a higher grade it addresses itself to fancy, to feeling, even to intellect. To do justice to this higher class it is necessary that the composer should raise himself from the merely gymnastic point of view of the dance to its social and ideal importance.—Handick.

The world will find a wholesome reaction in the study of music from its spiritual side, its inner life. In the laws of tonality the most musical and the least musical will have a common ground of interest. By study of tone, character, or "mental effects," we are led to realize that the marvelous intuition of Pythagoras, Plato, and Aristotle was correct, that music is the basis of all human development.

LETTERS TO TEACHERS.

BY W. S. B. MATTHEWS.

A BATCH OF DIFFICULT CASES.

"I HAVE a number of pupils whose failure to make proper advance in their studies is a cause of anxiety to me. Will you assist me?"

No. 1 is a girl of ten, of a mysterious disposition. She seems totally unmoved when you tell her she has played well or horribly. Every effort is being made by her parents to develop her musically, without any manifestation on her part of even the most lukewarm interest. She has studied about three terms. I have had her but a few months, and am giving her a few finger exercises which I deem necessary, such as scales with each hand alone, some studies of Duvernoy, and sonatas by Lange, Rondo, and little pieces of a light character, in which the time is well marked. She reads quite well, but seems to have no conception whatever of time, and certainly uses her fingers atrociously. Nothing that I can do or say will prevail upon her to lift them in curved form from the knuckles. She persists in laying half the finger flat on the key, and shoves at it from the shoulder. I feel that this child needs an awakening—but how to do it! that's the question. When I talk to her about some passage that she has played incorrectly a number of lessons, and tell her just how to go to work at it, the importance of giving each study a clear and even reading, and in fact get as enthusiastic and discursive as I can over it, upon asking her what passage it is, she will answer that she "does not know." She always has some one to overlook her while practicing, and has improved somewhat. I have coaxed, encouraged, and tried to drive, and now I am at the end of my rope. Am I not giving her music which is calculated to correct her deficiencies? I am anxious for your advice."

I begin by tendering the teacher my sympathy. Second, I tender a like politeness to the pupil, for it is evident that a certain amount of cross-purposes are involved. The first thing you have to do is to "hook-on" to the child's life. This you are not now doing. You are entirely outside of her life, and are probably reckoned one of the disagreeable incidents of a disagreeable world. The first thing is to find something in the form of music that she really likes and takes an interest in. No matter if it is Beethoven's sonata pathétique of the Bach B minor mass, or it may be "Nearer, my God, to Thee," with variations. Whatever it is, make a note of it. Find where she lives. If you can make her take an interest in anything whatever that is music, whether it seems trash to you or high music, all the same go on and find something else that she takes an interest in. If possible, find some piece that she would like to play. If there is nothing that she cares to play, and no music that she takes the slightest interest in, I do not know that there is any remedy. Have her stop her lessons, or have her brayed in a mortar, according to the Scriptural expression. Any way, you might as well spend your time in sprinkling a duck's back as to go on giving alleged musical instruction to an inattentive and unwilling child. Wake her up in some manner. Does she sing? Has she any playmate with whom a rivalry could be arranged?

When you have found a piece that pleases her, or even a single musical effect that pleases her, you have the germ of a musical life, out of which all the later development will have to come. There is much that can be done by the judicious use of exercises. Dr. Mason expressed this in a letter to me the other day, in reply to one in which I had communicated certain criticisms I had received upon his system. He said: "I am persuaded, after over thirty years' experience, that the best practical result will follow our way of doing the thing, and leave the mind of the pupil in greater freedom for attention to the most important matters. Too much 'anise and cinnamon' should be avoided. If I accepted the statement that the instruction is at fault in fixing the attention upon the finger in changing from one derivative to the next, it would, in my opinion, be putting the cart before the horse. I have always succeeded in gaining for the pupil a good hand position without directing the pupil's attention to it, more than once in a while to point at it, and show that the hand is gradually gaining the desired position. Indeed, my whole system is calculated to 'beguile' the pupil into habits which, when acquired, lead to the desired results." The faulty use

of the hand will be best corrected by Mason's exercises, the two finger exercises in its various forms, and the scales and arpeggios, practiced in the diversified manners indicated in his new volumes. There is an immense amount in the variety which he gives to the practice of the same exercise, or a derivative form only slightly different.

I would say that as yet the child's musical consciousness had not been at all awakened. You had better address yourself to that part of the work; when it is once done, all the technical improvements will easily follow, provided there be a motive for practice. You will furnish such a motive whenever you are able to interest the pupil in the musical effect of a piece (within her powers) and show her how to modify her own playing in order to make it like yours. This will fall until first she likes the piece, and, second, really perceives for herself that the piece sounds better when you play it than when she plays it. Her ear for time will come out all right after practicing Mason's arpeggios and scales in metrical treatment. I have never known it to fail. Moreover, the exercises in these forms are much more interesting. Single-hand practice has only a limited application. It is just as bad for the interest of a pupil to give too little as to give too much. The two-finger exercise, in elastic touch, will curve the fingers. The clinging touch, properly practiced, will cause her to lift the fingers. But first interest her.

"Case No. 2 is another little girl who seems of a phlegmatic disposition. The fourth and fifth fingers are exceedingly weak on both hands. Will you tell me something to give her which will necessitate the proper use of these fingers? She plays unevenly, and has not much sense of rhythm."

Mason's two-finger is the most effective and the best exercise that I know of for equalizing and strengthening the fingers. It is far and far away more productive for a case such as you mention than anything else that I know of. So, also, the sense of rhythm will soon awaken in response to the accent exercises. To play the same scale in several different rhythms in succession will soon make her discriminative. There are two things to do: The first is to get her to hear rhythm, feel rhythm, when some one else plays; second, to play herself in measure and rhythm. Do not forget the ear.

"Case No. 3. This is a young lady who seems unable to obtain a good position of the hands, for she is evidently double-jointed; at least her hand sinks at the knuckles, thus giving a very strained appearance to the fingers. She says that it feels perfectly comfortable, and that she cannot keep the palm of her hand up away from the keys. I give her a few exercises—Lieblich's scales, Haydn's sonatas, Czerny's études, and an occasional piece. But nothing seems to correct this difficulty, which is the only obstacle to her becoming a very respectable player."

Here is another case of Mason's Two-Finger Exercises, which, if practiced according to the author's directions, will infallibly correct the objectionable position of the hand. The falling in of the hands in the manner here described is due to lack of tone in the flexor muscles, which shut the hand, and, in piano-playing, move the fingers. The two-finger exercise strengthens the shutting powers of the hand, and insensibly brings it up into a curved position, with very little trouble to the teacher. I do not know of any other easy manner of correcting this habit. The looseness of hand which this case shows is not wholly a disadvantage, since it implies flexibility, leaving the hand in a very responsive condition as soon as the necessary muscular and nervous tone has been acquired. You will find the forms of this exercise in double-sixths, like those on page 39 of "Mason's Pianoforte Technique," peculiarly useful in cases of this kind. These forms were omitted from the later edition of "Touch and Technique," but as I think not altogether fortunately, for I make much use of them, not only for this difficulty, but also for stiff and inflexible hands.

"Case No. 4. This is another little Miss, who practices two hours a day, and says that she will overcome mistakes, but never does so. I feel worried about her, for she seems retrograding for the last two months. Her first piece was 'Dolly's Dream,' which was played in a more perfect manner than anything that I ever saw

a beginner do. Time, expression, notes, were all absolutely correct. Now I am giving her a little waltz from 'Nanon,' upon which she has been over two months, and cannot play it through each hand alone with the least degree of truth. She completely ignores the sharps, and really will not learn the piece. I do not feel that I can let her stop working at it, for she is rather stubborn, and may feel that she has gotten ahead of me. She does about the same work that the young woman I first mentioned does.

J. D. H.

If I had a piece which had been under practice two months, I would stop it; indeed, it ought to have been stopped a month sooner. If the piece was not attractive to her, it ought not to have been given in the first place. If attractive at first, it must have been too difficult for her present state. As soon as I had discovered this, I would have changed it for something else, and after putting in the links which were still lacking for the proper performance of this one, I would have come back to it. Discipline is a very sacred thing, with which I would not like to intermeddle. I rarely need to employ any kind of discipline, being generally blessed with pupils who themselves desire to learn. Almost certainly the last selection was bad, and time has been lost on it. If you have reason to fear a stubborn attitude of contradiction in the pupil, try to overcome it by interesting her in something else. This is the best I can advise.

THE TRAINING OF MUSIC TEACHERS.

TRAINING for teachers is an educational watchword at the present time, but to no professional man or woman is special training more necessary than to the teacher of music. This lack of suitable preparation on the part of teachers has been a serious obstacle to musical progress, and is partly due to the absence of a recognized standard of musical and teaching ability.

It is a fact generally admitted that there are few natural teachers, yet most of the music teachers of to-day claim to have received no instruction in teaching. They have "grown," like Topsy.

It is an excellent thing to grow, but teachers, like plants when neglected, will grow wild. Whatever the culture of the teachers has been, the people have musically starved. It is not to be expected that all who can sing or play, are competent to teach, and it is absurd to suppose that those who can sing or play just a little, are competent to teach children and beginners.

It would be interesting to discover how many people are teaching music for the love of teaching it, and how many are teaching music through force of circumstances, having turned to it without suitable preparation. I suspect that the teachers by accident would far outnumber the teachers by intention. Yet notwithstanding such a barrier as this many expect the world to progress in musical knowledge. Progress will certainly come, but not until persons well trained for teaching occupy the field. That there is great need for such teachers few are inclined to dispute.—J. L. Dawson, in *Universal Song*.

PLAYING "BY EAR."

[The following gives one of the reasons why children should be allowed freedom in "picking out" melodies that they have heard, playing by ear, and finding pleasing harmonies for themselves. If the child will practice, while practicing he should be encouraged in this self-reliance of his musical taste and ear out of practice hours.—Editor.]

There are natural limits to the self-dependence of the child. He cannot of himself renew all those experiences which have been undergone by the human race in its long journey. Experience educates us, for the most part, by means of delusions and unfulfilled expectations. Thus we learn to draw the line between the real and mere possibility.

But it is the duty of the educator to take good care lest these delusions assume such proportions in the mind of the child that his courage will be broken by them. A sudden transition from expectation or illusion to reality may easily inflict a wound upon that self-confidence and feeling of security which the child can in no wise do without. The child begins in his native way to give validity to all his conceptions. He begins with sanguine notions and entertains them without experience. The child cannot endure a brutal destruction of his illusions, a too sudden insight into the difference between the world of fancy and the world of reality. It takes a whole lifetime to become accustomed to that difference; we cannot learn it all at once.

The art of education consists in giving the sanguine disposition and imagination of the child as free a scope as possible, and in exercising at the same time a critical supervision which will check the injurious growth and nurse the healthy germ.—Dr. Harold Hoefling.

PERSIAN MARCH.

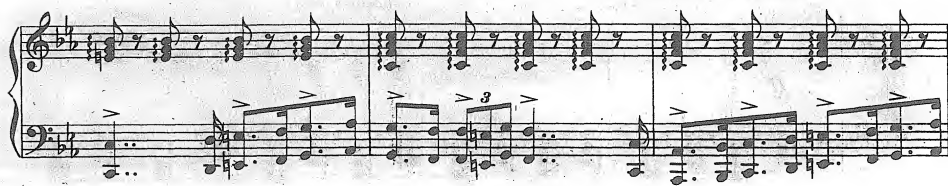
Chevalier de Kontski, Op. 369.

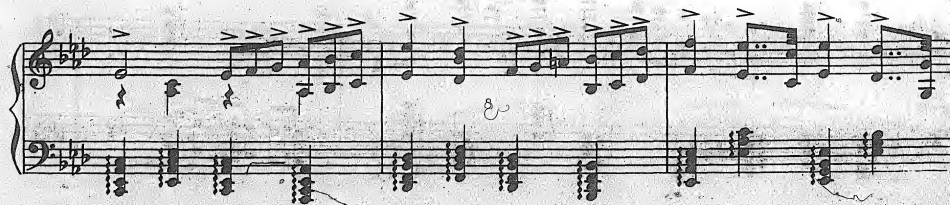
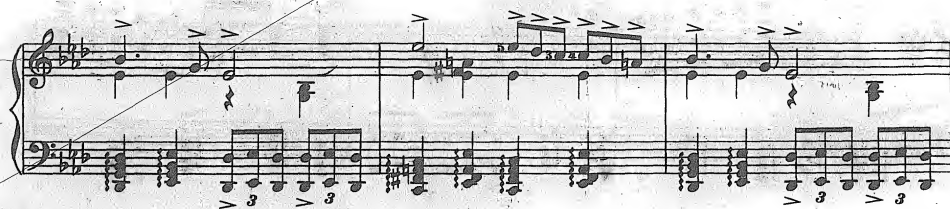
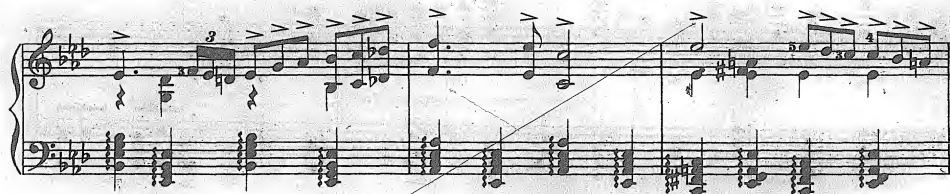
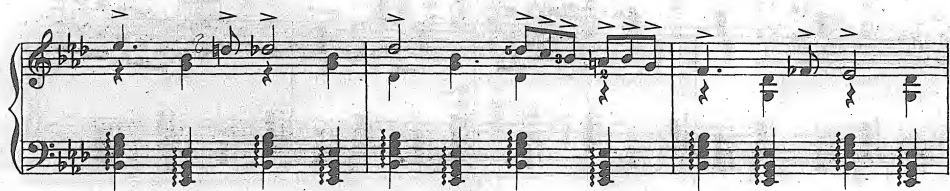
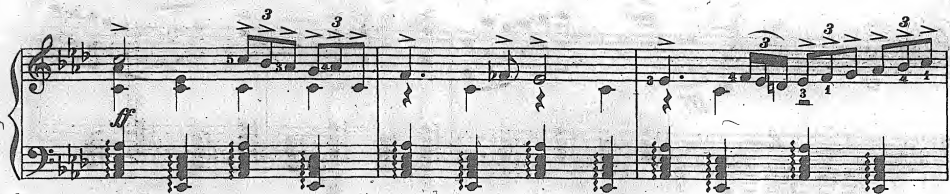
Allegro moderato. ♩ = 96 to 104.

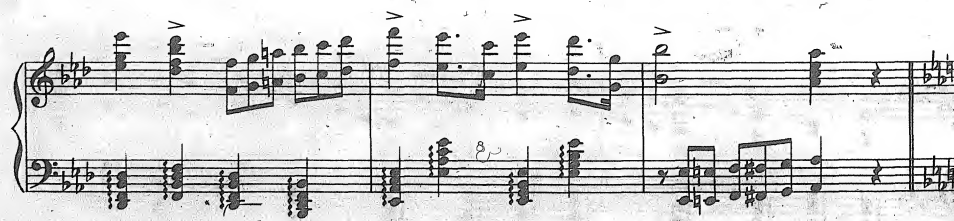
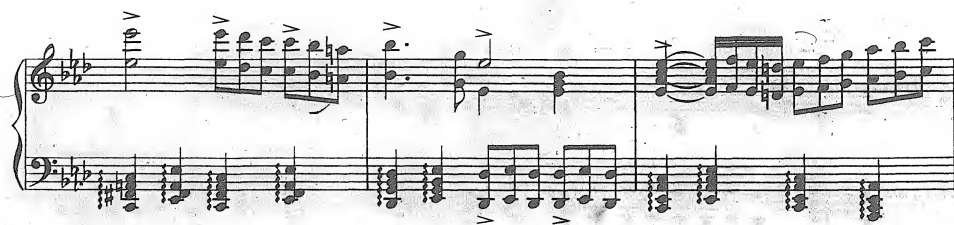
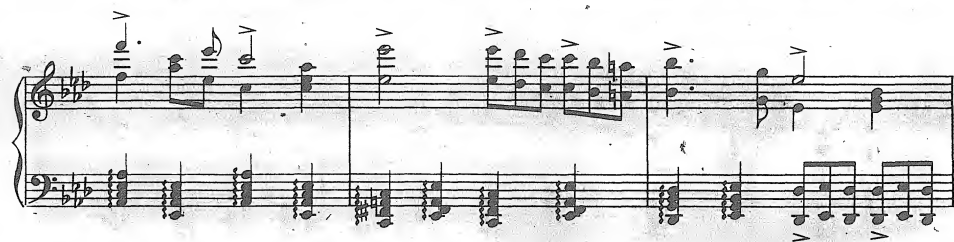
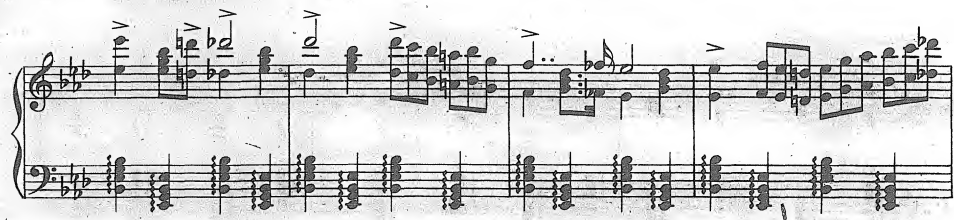
staccatissimo

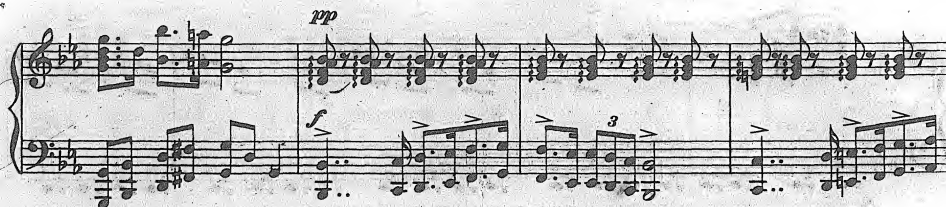
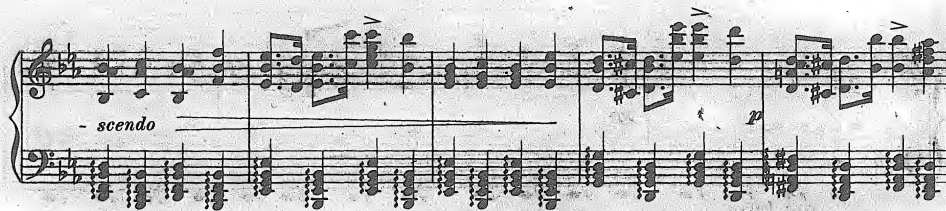
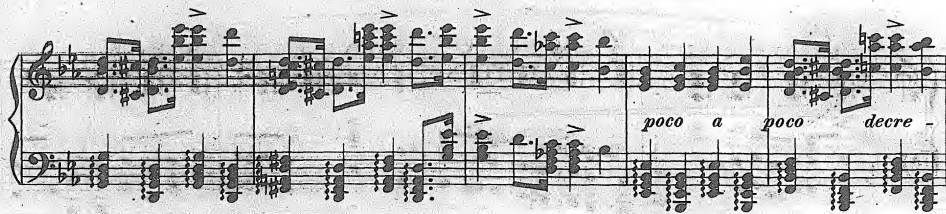
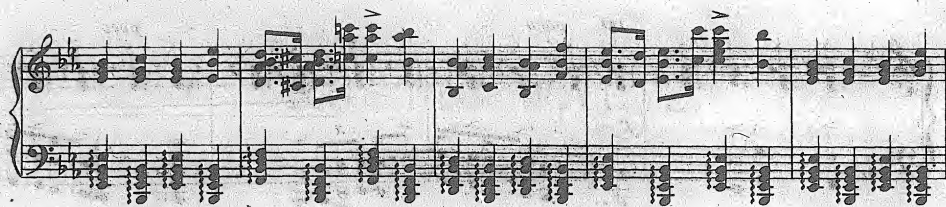
The musical score is written for piano and violin. It begins with a piano introduction marked *ff* (fortissimo) in the piano part, while the violin part is silent. This is followed by a section marked *pp* (pianissimo) in the piano part. The main body of the piece consists of four systems of music, each with a piano part and a violin part. The tempo is marked *Allegro moderato* with a metronome indication of ♩ = 96 to 104. The style is *staccatissimo*. The key signature has two flats (B-flat and E-flat). The piano part features a complex, rhythmic accompaniment with many beamed sixteenth and thirty-second notes. The violin part plays a melody with many staccato notes.

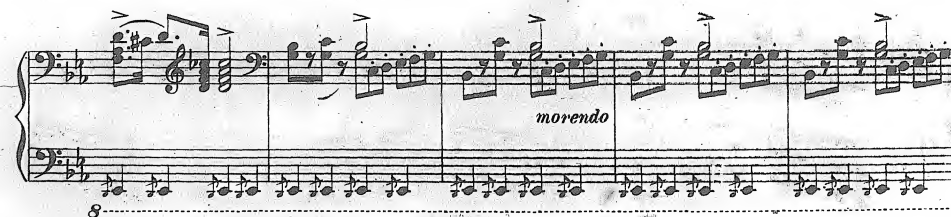
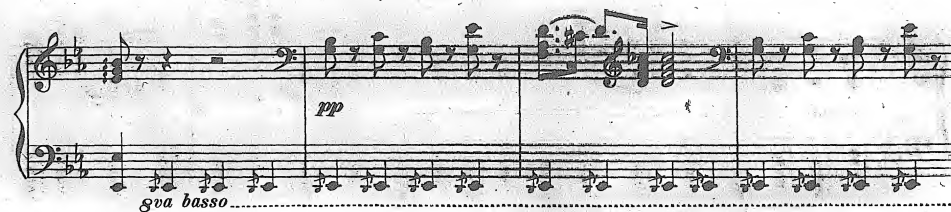
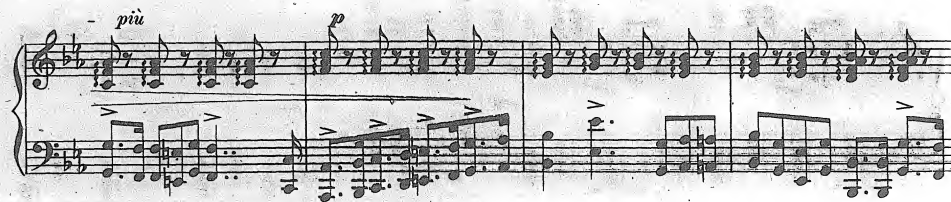
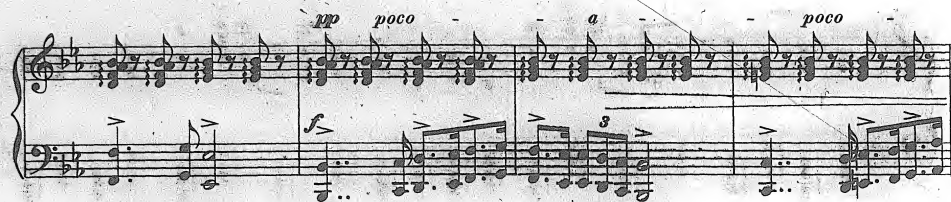
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RUSTIC WALTZ.

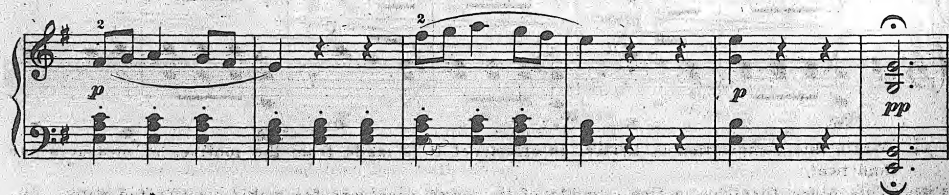
ADAM GEIBEL.

The musical score is arranged in four systems, each consisting of a piano (treble) staff and a bass staff. The key signature is one sharp (F#) and the time signature is 3/4. The first system begins with a piano (*p*) dynamic. The second system includes a crescendo (*cresc.*) and a mezzo-forte (*mf*) dynamic. The third system begins with a piano (*p*) dynamic. The fourth system includes a crescendo (*cresc.*) and a diminuendo (*dim.*) dynamic, and concludes with two endings. The first ending is marked '1.' and the second ending is marked '2.'. The piano part features various musical notations including triplets, slurs, and dynamic markings.



A) This fingering insures the proper touch and correct phrasing.

Rustic Waltz. 3



LA CAPRICIEUSE.

Edited by
CHARLES W. LONDON.

Ch. Mayer, Op. 147, No. 2.

Allegretto con espressione.

The musical score is written for piano and consists of four systems. The first system is marked '(A)' and includes a 'B' section. The second system includes markings for 'grazioso', 'calando', and 'a tempo'. The third system includes a 'dim.' marking. The fourth system includes a 'cresc.' marking. The score features various musical notations including treble and bass staves, notes, rests, and dynamic markings. There are also some handwritten-style markings like 'Ra.' and '*' below the staves.

- A) While this composition is Lyrical in effect yet it is made from the motives of measures one and two.
- B) This piece furnishes a fine example of the *cresc.* necessary for making reiterated notes expressive. The climax of each phrase is indicated by the expression marks.

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pp

dim.

(C) dim.

poco a poco morendo ritenuto pp

C) The second motive is used from here to the *Fine*.

D) Accent somewhat the first tone of this motive, and make its last tone softer and a very little shorter that it may be separated from what follows

EVENING STAR REVERIE.

Abendstern-Traeumerei.

RICHARD GOERDELER.

Andante.

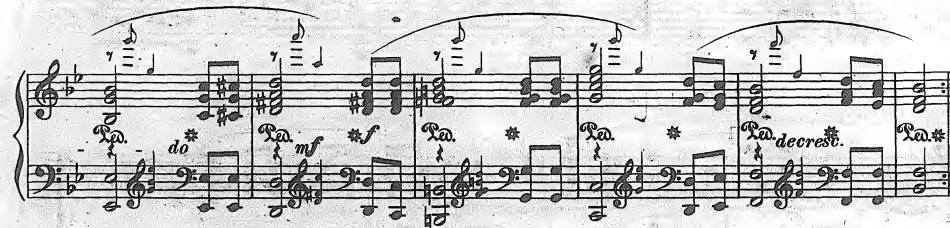
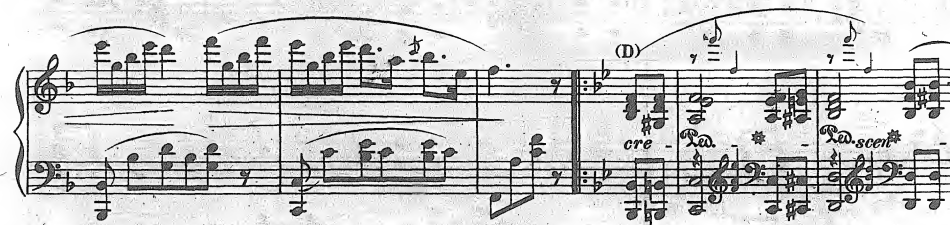
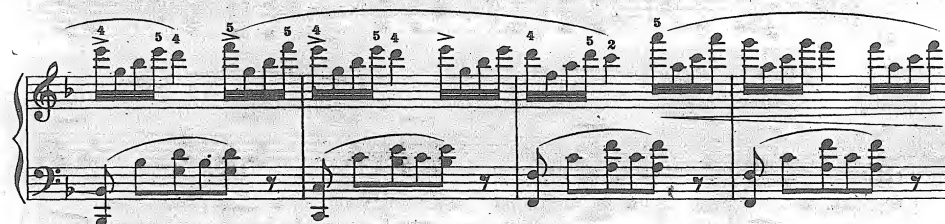
(A)

(B)

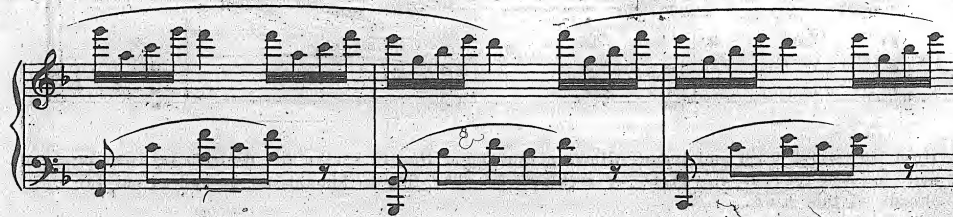
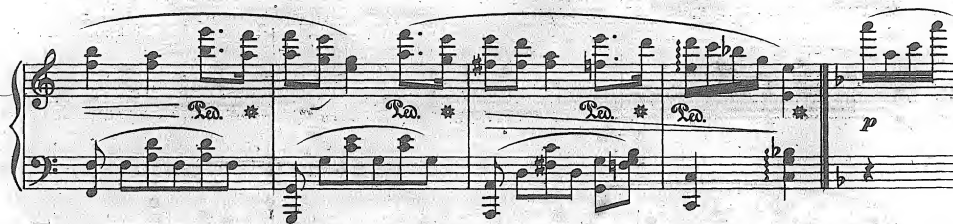
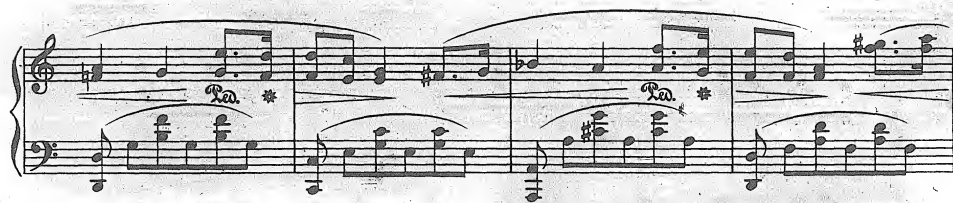
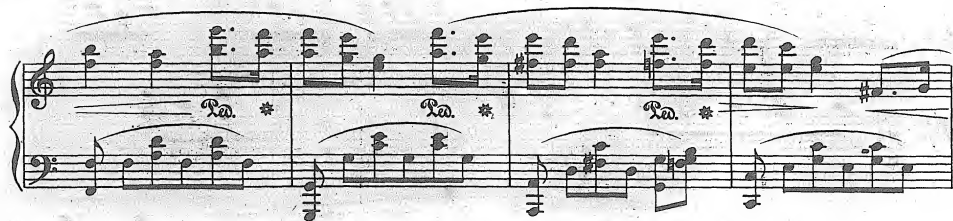
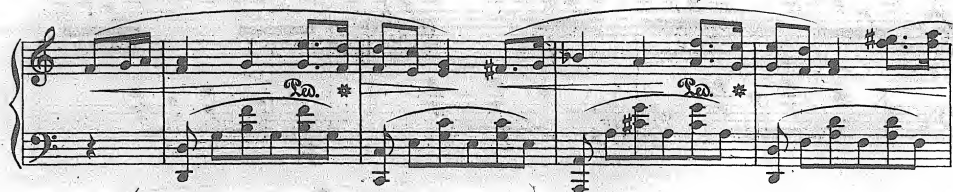
A) The phrase marks demand careful attention.

B) The use of the pedal is peculiar.

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- C) The first note of each group should be clearly brought out. A good mellow touch is essential here.
- D) Pull down the 'keys' for these chords with the force from the arm with the wrist loosely yielding.



The musical score is written for piano on five systems of grand staves. The first four systems contain continuous melodic lines with various ornaments and slurs. The fifth system features a series of chords marked with 'F' and 'R' symbols, with a 'ritardando' instruction. Fingerings are indicated by numbers 1-5 above the notes.

F) Hold the wrist high and loose, allowing the finger tips to strike the desired keys as the hand passes towards the right, or treblewards. The fingers should not be spread out for chords of this kind.

Evening Star Reverie. 5

MUSIC LESSONS FROM THE PUPILS' STAND-POINT.

BY MRS. FLORA HUNTER.

We read and hear so much advice to students and teachers of music, how to study, how to teach, what to do and what to leave undone, what to play and what not to play, that I thought it might be of interest to question the pupils themselves as to their aims, ambitions, and what they thought about the study of music in general. I prepared four questions which I addressed to four pupils, selecting pupils of average abilities.

Question 1. Why are you studying music?

Question 2. How long would you like to study?

Question 3. How well do you desire to play?

Question 4. What do you desire to know of musical art?

A bright Miss of 10 is studying music "to learn to hold her hands right." Wants to study "until she is grown up."

Wants to play well enough to "make her pieces sound as well as they do when I play them," and wants to know "all there is about music."

A Miss of 13 is studying "to please mamma." Knows she has little talent, but is willing to work until mamma is satisfied. Does not believe she will ever play very well, "but wishes to accomplish all she can." She is unusually bright in other lines, and, strange as it may seem, is well read in musical history and the lives of the great musicians. These her mother has read with her. It is here I may say that this young Miss is the most interesting pupil of the four. That her love for and her desire to please her mother has so far taken the place of what we call talent that she will have to be extremely careful or she will surprise herself by becoming quite a pianist, or, more surprising, a musician.

Now comes sweet 16, in a belated and beruffled dress. She studies "so that when she goes to parties she can play for the others to dance." Expects to study "until she is 18, but will have no time after that, as she will be 'out.' " With an inward groan I refrained from putting the two other questions.

A Miss of 18 studies "that she may learn to teach others." Will work "until she thinks she is 'advanced' enough to take pupils." "Would like to play better than other girls of her age." "Thinks she does not care to know more of theory than she will learn in her weekly piano lesson."

I give these answers to my questions almost verbatim, and does not each of the several answers, excepting, of course, the Miss of 10, reveal the general character of the pupil? One whose love for her mother has made her earnest, studious, persevering and successful in a work that she acknowledges is distasteful to her, has qualities that will make her successful in whatever she undertakes. Sweet 16 and her character may be encompassed by one word, frivolity. Equally exasperating is our 18-year-old example, who wishes to teach others on the smallest possible amount of capital stock, and only part paid in.

She cares for musical history, theory, literature—only to play a little better than her companions; to earn a little money—to make a little show.

Not satisfied with the replies to my questions from average pupils, I put them to two more earnest ones. The result in one case was something like this:—

Q. 1. Why are you studying music?

A. "Because I love it."

Q. 2. How long do you desire to study?

A. "So long as I have life and breath."

Q. 3. How well do you desire to play?

A. "Top of the ladder."

Q. 4. What would you like to know of your art?

A. "All I can learn in a lifetime."

The second pupil gave these answers:—

"Every girl should select something for which she is best fitted, or for which she has the most talent, and when she has made her choice she must give to it the best effort of which she is capable. Music has been my choice, and to it I expect to devote my life's work."

"I wish to play as well as I am capable of playing. To do this I must be familiar with musical literature, history, theory, and all that pertains to the art of music. As I grow older I know that my ideal will become higher, and I will always work to attain it."

These replies provoked another question from me. "Do you intend to be a professional pianist?"

Ans. "I have not thought of it, and that is not what I am studying for, but if I could succeed in making myself a great artist I might do so." She then added, with a look of disgust, "I would not teach the piano if I could be paid a hundred dollars a lesson."

I do not know that these answers to my questions establish anything unusual, but they were of interest to me as showing the bent of different minds and the aims of different pupils. These, I think, we should make the most careful study of. We must know our pupils' virtues, tastes, failings, aims and habits of study, or we work in the dark. Probably the most difficult problem we have before us is to teach the pupil to think. The most of them work with their eyes and fingers only. They study nothing but notes; bare notes. They see A on the staff and they hit A on the keyboard, and are inclined to be satisfied and to think they have done all that is to be expected of them.

I fear sometimes that we overcrowd our pupils. In our anxiety for their rapid progress, together with their insatiable appetite for something new, we are led to allow them, for each week's lesson, more than they can possibly do well, thus preventing them from fully mastering and digesting what they need as nutritious food necessary to a proper musical growth.

A young lady came to me who had "taken" the first book of Bach's Preludes and Fugues in one term of twenty-four lessons. She had been "taking" this dose from a doctor of music. A Simon-pure doctor of music. He told me so himself. I think he was of the allopathic persuasion as regards doses. Shades of Bach, think of it! A Prelude and Fugue a week! Was there a prelude in the book that she could play? Not an inch of one. And yet we are expected to stand aspe when ever this pedagogic misfit shows himself, and the foot-kicker neglected his business long enough to permit the gentleman to write himself up as the Learned Doctor (well-head) and carry it to the newspapers for publication. And they published it, of course.

The recall of this fugue incident led me to question again one of the earnest pupils hereinbefore mentioned, as follows:—

Q. How many of the Bach Fugues can you learn in a year?

A. About six if I should learn one at a time and lay it aside, but I don't like to do that. To be able to play them well at the end of the year I think three would be all I could do, together with my other work.

Q. What do you mean by playing them well?

A. They must be played from memory, and so perfectly that a mistake of any kind is the exception rather than the rule.

This young lady would shrink from accepting the degree of Learned Doctor.

At the lesson hour one day I complimented the pupil on the mastery of a certain pretty hard passage. She replied, "I have played those few measures fifty times a day for three months, and I ought to have mastered them. Thinking I might relate this to less sincere and less persevering students, for their stimulation, perhaps, I followed my question with another. How did you play them? "Forty times very slowly, and ten times to speed." Then, with a smile, "I have almost made a technique with working on that movement." Why not? I fully agree with one who says that in order to study music you must study music. While the composition was doing its work for the young lady technically it also became so much a part of herself that she was enabled to give to it her best inspiration in its interpretation.

The sooner we stop giving our pupils dry studies for the mechanical part of playing only, and put in their place pieces and studies of real musical worth with perhaps quite as much mechanical value, the shorter will

be the pupils' road to artistic excellence in their playing.

Of course the pupil is rare who himself has the aims and the desire for the progress that his teacher has for him. When he is found, my friends and fellows, see to it that you feed him on nutritious food, to retard his growth, or that you do not lead him to a one-sided development to be corrected at great cost at a later and more valuable time. Art is long, and time is short, and whatever our disappointments in the thousand pupils who come to us for guidance, woe to him who dares to mislead a spark of earnest talent.

SOEBERZOS.

—"How beautifully your daughter plays," said Mrs. Peterby. The music ceased at that moment. The door opened and a German professor said: "Before I finish tuning dot piano I want mine tolar and a half."

—Texas Siftings.

—"Returned Traveler"—"Is your daughter as fond of music as ever?"

Hostess—She has not touched the piano for two years."

R. T.—"Indeed! I did not know she had married."

—Good News.

—Stern Policeman (to wandering minstrel)—"You must accompany me, my good man."

Wandering Minstrel—"Certainly. What would you like to sing?"

—Mrs. Brown—"I declare! Just hear that canary sing. It's always so; every time anybody begins to play on the piano, that bird begins to chatter."

—Mrs. White—"Yes; one would almost think the bird to be human."—Boston Transcript.

—BUSINESS VS. PLEASURE.—"Goodness me! Is that Irene at that piano?"

Little Son—"Yes, ma."

"Well, go ask her what she is doing. If she is practicing she can keep on until the hour is up, but if she is playing, tell her to stop."

—THE USUAL WAX.—"Madge—"Does Anna play the piano?"

Millicent—"Well, she labors at it; one can hardly call it 'playing,' you know."—Brooklyn Eagle.

—Soprano Prima Donna—"I am sorry to trouble so good a pianist as you to play my accompaniments; a worse one would do, but I did not know where to find one."

—"In your profession, especially, time is money." "I do not find it so," answered the musician. "I do not find it at all difficult to keep time."—Indianapolis Journal.

—"Mrs. Larkin," remarked the minister, "we wish you would let your daughter join the choir." "Oh, I couldn't think of it," replied Mrs. L. "She has such a sweet disposition, and I don't want her to become quarrelsome."

—HE WAS PLEASED.—"But what do you mean, Mr. Ivory, by laughing at my piano playing?" "I'm trying to show I'm pleased with it. People always smile or laugh when they're pleased, you know."

—MUSICAL PRODIGY.—A teacher in one of the Englewood schools was drilling the children in music. "What does it mean when you see the letter 'F' over a bar or stave?" she asked. "Forte," answered one of the pupils. "And what does the character 'ff' mean?" There was a period of deep thoughtfulness on the part of the children, and then one of them shouted triumphantly: "Eighty!"—Chicago Tribune.

—There is a sense of solid enjoyment in pianoforte practice that I think no one but your thoroughgoing, industrious practitioner can fully understand. He is so busy with mind, eyes, ears, and fingers. The sense of growing power is so perceptible. The feeling of gaining ground every moment is so satisfactory. One hardly wonders at the numberless students toiling day in and day out at an apparently endless task. Then, too, as the composition gradually reveals itself to the ear, as new beauties come to light—new curiosities of structure, rhythm, and harmony break in upon the mind—the feeling of power and of pleasure grows upon one. And when work is done for the day, and good progress has been made, what elation there is; what a spring in the step; what a consciousness of music within, of acquired musical wealth.—T. C. Jeffers.

HOW TO LEARN A PIECE.

I.

BY CHEVALIER DE KONTSKI AND WILLIAM H. SHERWOOD.

(The editor prepared a series of fifteen questions upon how to learn a piece. We here give answers by two composer-players, one a pupil of Beethoven, Carl Czerny, John Field, etc., thus representing the old school of technique and expression, and the other a pupil of William Mason, Kullak and Liszt, and in theory of Doppler and Wolfmann, thus representing the new school. Both are eminent teachers as well as pianists and composers, and this, because of their three-fold capacity, makes their remarks of greater practical worth.)

QUESTION 1. In learning a piece for public performance, do you recommend the music student to practice on the whole piece, or to concentrate his study to the difficult parts?

Answer 1. The Chevalier de Kontski says: "After playing a new piece through, to get an idea of its character, mark with a pencil the difficult passages, and then practice them separately and very slowly, gradually going faster as you can do so without special effort, for accuracy. Repose and a feeling of surety is an essential element in all practice."

William H. Sherwood says: "Both processes are necessary. At first, and then again at last, the whole piece, but intermediate, practice upon the difficult passages and so save a waste of time and prevent the amateurish inconsistencies and broken execution so often heard."

Ques. 2. Should the pupil extend hard runs and other difficult passages into more octaves than in the original, thus making them into technical exercises?

Ans. 2. Chevalier de Kontski: "In many instances, yes. Not only more octaves than written, but it is sometimes well to reverse the passage where it ascends in different notes than in descending. If the passage is in octaves, it should go very slowly at first, and with arms and wrists perfectly loose, avoiding the slightest stiffness of hand, and never long at once, always stopping when the wrist is tired. It is especially well to play with one hand at a time, letting one hand rest while the other is at work. Practicing with single hands gives the mind an opportunity to exact as perfect a performance from the left hand as from the right, and this is very apt to be overlooked when both hands are playing."

Mr. Sherwood: "Yes! Unless it should lead him to go so fast that a careful, artistic performance would be impossible; for rapid playing on a passage not perfectly known is sure to be very imperfect. Some people try to play as many notes as possible in a given time instead of doing them slow enough to be both mechanically and musically correct."

Ques. 3. Should he begin directly on the piece when he sits down to practice, or first do techniques for the sake of bringing the hands into good form?

Ans. 3. Chevalier de Kontski: "The advice that I give upon this question is from my own experience and that of my numerous pupils. Divide the day into three periods: In the morning, one hour of scales and technical studies. In the afternoon, an hour upon your piece. In the evening, an hour for playing the pieces which you already know, that you may still further perfect them and always have them ready to play when called upon."

Mr. Sherwood: "Generally speaking, technical work first. However, it is necessary to be able to play one's best at once, as at a concert, and not be obliged to work up to it with preliminary technical exercises; consequently, I believe it well to sometimes begin a difficult piece at once, and play it brilliantly, but afterwards go over it very slowly for perfectly accurate work in minute details."

Ques. 4. Should he do much very slow practice, especially on the hard passages of the piece, and if so, how many times slow, and after the piece is well learned, how many times fast after the slow performance?

Ans. 4. Chevalier de Kontski: "No certain number of times can be given, but the first practice must be very

much slower than at its true tempo, and this kept up till it goes easily to about half as fast as it is to eventually be played. Then quicken your playing somewhat and keep this up till you can do the piece perfectly at this tempo, not only perfectly, but do it accurately with ease, for ease, surety, and repose must be a part of yourself from being second nature through long-continued correct practice. This will enable you to bring the piece up to its correct tempo, and still be a master of yourself, to perform without any anxiety or apprehension of failure, even on the most difficult parts of your pieces. Fingering is of such great importance that the hard places of a piece should be so slowly played that the fingering may always be correct, and in no case ever deviated from, because the hand must do the notes and fingering uniformly, till they cannot make a mistake because a habit of perfect playing is formed."

Mr. Sherwood: "At first short passages, especially the hard ones, should be played with one hand at a time, for the sake of perfect work in small details, then slowly with both, that perfection may in no part be departed from, and played thus many times over and over, then moderately fast till it goes well and easy at this tempo, and then fast—its true tempo—still keeping yourself to accurate playing, then moderately fast again, with greater attention to perfection, and finally very slow, slower than at the first trial, now exacting perfection in every particular, the number of times in each division being governed by the pupil's endurance and the number of times necessary to bring each up to an easy perfection."

Ques. 5. Should he take pains to continually use the best quality of touch, even from the first readings, giving the correct kind to each part?

Ans. 5. Chevalier de Kontski: "Undoubtedly he should; for the quality of touch is of the greatest value to the artist, and he must develop it to perfection, never neglecting it at any point of his practice, in either serious or light music. Musical art must always be considered in a serious light, as a serious science, and never treated as a trivial recreation. Music is the universal language, a noble art, in fact, the divine art, for through the agency of sacred song, millions of souls implore and praise the Almighty."

Mr. Sherwood: "By all means! But he should also try the passage in other varieties of touch than the one best adapted to its true expression, this for the sake of a better technical development; however, he should always use the correct touch in playing the passage from heart as well as head, or in other words, when intellect and emotions have full sway in expression, then the touch should be uniformly adapted to the character of the passage, this for the purpose of establishing the proper touch to the given passage."

(To be continued.)

GOOD MUSIC NEEDS STUDY.

BY SIMON HISSLELL.

Why do not people in general appreciate so-called classical music? is a question often asked; and even among music students, or rather pupils, a great antipathy to the practice of classical composition is often exhibited. The answer is readily given by stating that a lack of knowledge concerning the underlying principles of well-written compositions renders a proper estimate of music's true value impossible.

The student of music must be able to grasp the design and motives of the composition, without which the performance becomes more or less a confusion of sounds, rather than a well-planned construction of tonal beauty. But the one whose desire it is to become acquainted with the best which musical science and art affords need not suppose as he enters the threshold of the mysterious dwelling of the music of the classics that he will be met by grave and reverend signors who will inform him that he who enters here must leave all mirth and joy behind;

for, in the gallery of the art divine, tone-pictures can be perceived representing the playful as well as the tender and soulful; the contented, jovial, as well as the earnest, together with the romantic, the chivalrous, the gentle and sentimental, the humorous and passionate, the fanciful and pleasing, the sensational and astonishing. In a word, all of the passions, faculties, and emotions of the human mind and soul are truthfully portrayed and awakened by the power of so-called "Classical Music." To fathom the depths and ascertain the scientific bearing of the well-written composition one requires more than a mere knowledge of notation or even the ability to read readily at sight, for, be it remembered, music is not only an art, but also a science, and he who would revel in all the delights of the art divine must enter through the intellectual door which leads to the inner courts, as well as passing through the outer gate of emotional fancy.

What a wonderful scope to the pleasure which is derived from music! All of the passions of the human soul awaken at its behest. The courage and patriotism in the breast of the soldier is aroused on the battle field, the sorrowful are administered unto, while unbonded mirth is provoked by the harmonies. It stimulates the feeling of devotion and lifts the soul into the atmosphere where angels breathe the breath of celestial worship. We listen with equal delight, but different sensibilities, to the rich, majestic, and overpowering strain of the king of instruments, the grand organ, and the soft, luxuriant, and mellow tone of the flute, while the violin, with its ethereal voice, pours forth its dreamy song as a soft and tender benediction of peace and delicious repose. In all its variety of tenacity, time, and style it pleases; for it is harmony and melody still, and leads the mind a willing captive to its bewitching power.

What is taste?

Webster says: "Some consider taste as a mere sensibility and others as a simple exercise of judgment; but a union of both is requisite to the existence of anything which deserves the name. An original sense of the beautiful is just as necessary to aesthetic judgments as a sense of right and wrong to the formation of any just conclusions on moral subjects."

But the sense of the beautiful is not an arbitrary principle. It is under the guidance of reason; it grows in delicacy and correctness with the progress of the individual and of society at large; it has its laws which are seated in the nature of man, and it is in the development of these laws that we find the true standards of taste.

The French philosopher Cousin says: "These faculties enter into that complex faculty that is called taste—imagination, sentiment, reason." Sentiment, according to this author, receives the impression, reason passes judgment on it, while imagination produces the sensation of pleasure experienced by the mind.

Thus it can be readily seen that diligent study and close application to the principles contained in matter and style are absolutely necessary—of course, in conjunction with God-given talent—to a complete appreciation of classical music as well as any other art. And one who is not musically acquainted with the productions of genius sees no more in them than commonplace compositions, and listens to them only through curiosity or a mere fashionable fad. But, on the contrary, one who listens intellectually to a musical composition hears not only a leading melodic thought, but a beautiful picture is presented to his imagination, wherein, in addition to the one chief figure or idea, various interesting minor ideas will pass before his mind in panoramic view. And again, other musical compositions will appear as beautiful pieces of tapestry, wherein interweaving and interlacing strains and thematic threads of different colors shoot through the harmonic warp, thus exhibiting the formation and texture of the wonderful art work produced by the great music weaver's shuttle.

Therefore, let each real student of music seek to gain admission to the grand, intellectual conservatorium wherein his intellect, as well as his emotions, will be so beautifully blended as to round out a symmetrically appreciative love for the beautiful in musical art.—*Pittsburg Dispatch.*

HOW TO COMMAND SUCCESS.

BY FRANK H. TURBES.

On a bench in an old-fashioned shoe shop sat a young man working at his trade. A singing teacher passing along noticed the rich voice of the young man, singing as he worked. The teacher inquired where he sang in church and if he sang in public. Learning that the young man sang nowhere, had had no instruction or education, and lacked even the clothes necessary to a respectable appearance, he interested himself in the youth, and lived to see him become the leading oratorio basso of America. Another case: A boy at six was left, as a result of scarlet fever, stone blind. Nor has he since seen a ray of light. A necessary faculty to success gone, is it? To-day that young man is one of the best musicians and singers, getting \$1600 for his choir singing. Success. You will say these two had great natural gifts and had friends.

There is within each and every one *that ability* which, properly commanded and developed, *COMPENS* success. But few understand themselves or realize the power within them. Without comprehension of what is within no start toward success can be made. A reason for absence of comprehension lies in the fact that but one side of self is ever seen, and that side is the grosser one—the body—this we see with our physical eyes, and call the object man. We incline to think if the parts are comely, well-shaped, strong, beautiful, the possessor may march on to success. "Trust not to appearances." Were the body the root of all things, or of especial worth, the race would be to the swift, the fight to the strong. But that seen, felt, heard, is not the real self. Within the body, as a dweller and a motive power, is the ego, the real self. It is that and that only which can be developed and which possesses those attributes compelling, by and by, success. It is that which must, to some degree, be understood. *Be the body what it may*, the real self has the power of expression and improvement. The real self will be spoken of as the ego, and its power considered.

There enters into existence at birth or early in life an indefinable something. We term it soul, spirit, mind. When we meet or associate with a person, in a short time we recognize that mind. At first we may notice the body or even the dress and be influenced by it. In time we seek back of that outward covering and see the mind behind it. After, we forget the body in the acquaintance with the mind. A homely person becomes illumined with new life. A beauty loses attraction. We have learned to know the ego in our acquaintance. That ego we come to know as all there is of the acquaintance.

The body is the home of the ego and the tool for its development and action. Train the body to ability to respond to the demands of the ego, and keep it healthy and no more can be done with it.

Attributes of mind lead always in the direction of progress. Ego, mind, real self, is God within us. "He breathed in his nostrils the breath of life and man became a living soul." That "breath of life" is God. That cannot tend downward. The attributes of God are the attributes of the ego. Love, thought, sympathy, ambition, helpfulness, desire for refinement, culture, expansion—these are such attributes. Is any mind lacking these? If we say yes, look within ourselves and see if they are lacking in us. These attributes, cultivated will cause growth of the ego. But this growth makes the ego greater and by its reaching out after the things of the world and taking them to itself, produces that which we term success.

But, asks one, what is the bearing of this on our study? It has been plain to me as a teacher, and it grows stronger every year, that all success in music arises from a comprehension of the ego *within us*, and the cultivation of these attributes bearing directly upon music. What would you become, a musician? Consult one who knows enough of you to judge well, and if he says you may become one, plan your life work to realize, graft your ambition. Aim at the highest and best. No

ambition is too high, and provided we cultivate the ego no ambition will remain unattained. Do not be modest in expectancy. Nothing is too good or too high, too great or too noble for the God within us. Therefore plan large things.

Having planned a broad campaign and having resolved on faithfulness, bend the thought toward the result. Now, thought is not the subtle nonentity we let ourselves consider it. Thought is a messenger of the mind. We shoot thoughts out by the millions. Generally we fly them at random. If they strike a mark we gain a hit. Stop shooting them at random, aim correctly, hit the mark each time and each thought brings a result. Thought when concentrated on the plan which ambition has prompted, carries that plan onward to *success*.

Every growth produces another. Emerson says, in substance, that the end of every act is but the beginning of another. Every growth of attribute of mind develops possibilities of further growth. Love, a powerful attribute of the ego, first circles in the home, then expands into the circle of friends, then reaches society, the world. One begins by caring for the want of a hurt bird or other pet. He ends by raising and healing mankind. One quietly slips a few pennies into the hand of an unfortunate. He ends by being a philanthropist. One speaks a kind word. He ends by raising the fallen. These, you see, touch upon sympathy, helpfulness. A noble thought, an association with the pure in art, and beauty in poem, story, song, sky, flower, but leads us to another even more beautiful. Each touch of beauty, of refinement, expands that line of our ego, and we feel ourselves raised, drawing nearer and nearer to that great Mind. The end *must* be success in our plan. Mental growth means more power to grasp and wrest from circumstances and the world itself, successful prosecution of the plan which ambition framed. Successful prosecution means ultimate success.

What prevents success, and is there false success? The body must be fed and clothed. It has appetites. Clothing takes much attention, and develops pride and vanity. Has not each said, many a time, "If I but had time to attend to study, and did not have to attend to my clothes, my food, and take the time to earn money for them, I could do so much." True, but the body is here, and if these things are not done, the ego would have no home in which to stay. The care of the body is necessary. Cannot, however, even these necessary demands be somewhat reduced for the sake of attending to the ego within more fully? If not, cannot the appetite and the pride, which, after all, give no satisfaction when all is done, be so held in check by care and reasonableness that the demands of body will not grow upon us? After all, those necessary demands of body are not so bad as other attributes of body. Laziness! Light gossip! Pretting! Uncleanliness! Disease! These things *can't* be part of the ego, for the real man is the "breath of life"—God. They must be of body. They are the things which play havoc with our time, our energy, our strength, our thought.

How about circumstances and their influences? Surroundings? They surely affect us. Yes, but just so surely as the ego throws off the lower self, within the body, and resolves to rise, just so quick will the circumstances and surroundings begin to change. Just so fast as the ego develops its attributes, just so fast will appropriate circumstances and surroundings for its further growth open. Like begets like. Water seeks its level. Seek low things on bodily planes and low friends will surround you. Like is with like. Raise yourself and you will find those with whom you can associate. Your old associates will not go with you, and some will call you mean, and cry, "Come back," and try to pull you back. Bid them adieu and go up higher. New surroundings will make a place for you in them. The past becomes a stepping stone, and if you have cleared the ego of your own body, you will rise. Clear yourself at each step of the weight brought on by body, and circumstances will seem different. "God helps him who helps himself."

Therefore, plan and concentrate thought on its execu-

tion. Cultivate the real self and do not permit the shell or body to dominate. By that command of the self, win friends and compel success. That which condenses much toward success is even disposition and geniality.

How long, you ask, will it take to become an artist? No one knows; minds differ—in fact, no two are alike. What matters it how long this takes? Life is, if you are using it aright, a perfection of a plan of existence which will end only when we pass over the River. A portion, more or less long, need in making a musician and an artist, is but a part of the whole, and a development of the talent lent us by the good Father, and which we, by our effort, eventually return to him, added to, and made beautiful because of the Heavenborn Art—music—which we have absorbed to ourselves. Nor is this all, for in the development of our own talent we have carried the whole world unconsciously upward nearest the pure, the beautiful and the true.—*Voice Quarterly*.

A HABIT OF ACCURACY A NECESSITY.

TEACHERS should impress upon the minds of their pupils the power of habits over their lives, and the necessity of forming good habits in order to be successful. Our lives are to be estimated according to the habits we may form. A bad character or reputation is the result of bad habits. A good character or reputation will come from the cultivation of good habits.

We have some people credit to fate, or luck, or genius, or talent, is, in the majority of cases, only, or at least largely, the result of habits. For example: You go to hear some celebrated pianist. As he runs his fingers rapidly over the keyboard, your admiration is divided between the beautiful music he produces and the skill in technique necessary to produce such music. You say, "What a genius! What talent he has!"

Now look at the actual facts in the case and what do you find? You will find that if he has genius, it is a genius for hard work; if he has a talent, it is a talent for application and perseverance. The results you see in his performance are not altogether nor mainly the result of some peculiar inborn faculty, so much as the result of certain habits which he has formed and cultivated. Before he could execute in that manner he had to subject himself to a long course of vigorous training. Hour after hour, day after day, for years he had to play scales, finger exercises and études, over and over again, carefully, accurately, now slowly, now rapidly, etc., in endless variety.

Without this careful, and persistent, and accurate practice, he never could have been able to execute those pieces which cause you so much delight and wonder, no matter how much talent he may have possessed. It was this same careful, persistent and accurate practice that gave him what can only rightly be called a *habit* of playing. It is a part of his very nature so to do.

The reason why there are not more people who display remarkable abilities in public, is not because there are only a few who have the necessary brains, but it is because too many fail in persevering practice and application.

These facts should be impressed upon the pupils' minds by the teachers. Give them to understand that it is possible for them to do well in music, but that their success depends mainly upon the habits of practice that they form. Let them know that habits are not formed in a day, but are the results of steady growth. By performing an act in a certain way to day, and repeating it daily for months, it will soon become an involuntary act or a habit. When once the habit is formed, it will be easy to do it, and hard to do otherwise. If the habit formed is a good one, well; if a bad one, ill.

Call the pupils' attention to a few facts in their own experiences. They have found that there was a certain place in a certain piece where they always stumbled or broke down. Now, if they will go back to the time, when they first played that piece, they will remember that they made a mistake at that very place. They went on, instead of stopping to correct it. As a consequence, when they played the piece the second time they made the same mistake, and so on each time until they got in the habit of playing it wrong and could not play it right.

What is the remedy? Always try carefully to do a thing *exactly right the first time*. Less care will be required to get it correct each succeeding time, and finally it can be done exactly right without any apparent effort, for it will have become a habit, a second nature, to do it right.

Another thought to impress upon the minds of beginners is that it is much easier to cultivate correct habits in the first place than it is to supplant bad habits with good ones.

Finally, have them know that their bad habits are their worst enemies and good habits their best friends.—*Musical Messenger*.

DON'TS.

BY CHARLES W. LONDON.

FOR PARENTS.

Don't think that children should not take lessons while attending school, for they will learn easier, faster and better than during vacation time.

Don't consider piano practice as so much extra work added to the child's studies. Music is more of a recreation than a task.

Don't put off the study of music till the school days are over. It is then too late, for the hands have no flexibility, and the active affairs of life will give the would-be pupil no time for the necessary practice.

Don't expect that the teacher can do everything pertaining to a child's musical education. The parents must see that there is a regular amount of uninterrupted practice, and that this is done at stated hours.

Don't be afraid to let your teacher know that you appreciate his efforts. When he feels that his work is well appreciated he will redouble his efforts.

Don't speak disparagingly of your music teacher in your child's hearing. If the child advances he must have confidence in his teacher.

Don't allow other members of the family to be in the room when the child is practicing, for it diverts attention and creates embarrassment enough to make the practice fruitless.

Don't expect a pupil to like practice and to take an interest in music when he has to play on a piano that is out of time and order.

Don't expect nimble fingers or profitable practice in a room that is below sixty-five degrees Fahrenheit. Sitting still in a cold room does not tend to a warm circulation of the blood, but allows the fingers to become so numbed and stiff as to be uncontrollable.

Don't ask a friend to play for you and then as soon as the music commences begin talking. Nothing is more ill-bred. Such conduct amounts to your saying to the musician, "Your music is so unbearable that I must talk to drown it out of my hearing."

Don't let social or family relationship, false ideas of economy, nor any inferior reason, prevent you from employing the best music teacher available for your children.

FOR PUPILS.

Don't waste your efforts, time and money on fifth-rate music and music teachers. The best is none too good.

Don't propose to give up counting while at practice till you can live without breathing.

Don't have your piano seat too high, for it induces a stiff waist and a pinching, shoving touch, while a low seat helps towards a good touch.

Don't omit the reading of new music every day. The elegantly printed music from the Peters, Litolf, and other catalogues, is so cheap and superior that no one has an excuse for the lack of a plenty of music for reading lessons.

Don't neglect an opportunity for hearing fine music. Symphony concerts are not the only ones worth hearing.

Don't forget that every day you put off pulling out by its roots that inexcusable fault of yours it is growing stronger and stronger, and it may soon defy as well as overwhelm you, so far as further progress in music is concerned.

Don't allow your parents and friends to be disappointed in you. Fulfill their expectations by faithful work, that they may be proud of you, and your self-respect be retained.

Don't forget that everybody who hears you play, "examines" you in music, while only the teacher examines you in your school studies.

Don't neglect to imagine a picture, situation or poetical meaning to your piece. It will add much to its interest.

Don't speak ill of your musical advantages, for people entertain an old-fashioned idea that "the stream never rises higher than its fountain."

Don't let your music be the last thing you give time and attention to, but make other and less important affairs stand aside till you have done your day's practice.

Don't neglect your music for frivolities. Stop to consider the value of music to you in the future, and do not let present pleasures divert you from plain duty.

Don't indulge in too much *tempo-rubato*. Jerky and unsteady time destroy the best effects of music.

Don't play a phrase without bringing out its accents and climaxes. Beethoven said, "To mistake a note may be an accident, but to play without expression is inexcusable."

Don't stop to get all of the hard notes of a chord. Hit a handful of keys, "smothers about there," and go on. A deaf man can't tell the difference. That's sarcasm.

Don't stop to study out the time of a hard passage, for "like enough" the musical effect won't be worth the trouble. So is this sarcasm.

Don't practice if in any way you can get out of it. What's the use of bothering one's self anyway? That is sarcasm, too.

FOR TEACHERS.

Don't say that the people of your town have no appreciation of good music, but invite them to your musicales and let them hear good music explained, and so teach them how to appreciate that which is best. If you play a church organ, you can do much for your art on this instrument.

Don't forget that every time a pupil plays to an auditor, he advertises his teacher. See to it that every pupil has all of his best pieces well at his fingers-end, and can always do himself and teacher justice.

Don't forget that many people of the musical public are as anxious for a good music teacher as you are for a good pupil. Let them know what and how well you can teach by giving pupils' musicales.

Don't hide your talents under a bushel, but show the people what you can do.

Don't allow the year to pass without giving one or more concerts with your pupils. Give the musical public a chance to know what you are doing, and how well you are doing it.

Don't give better music than your audience can appreciate. Meet the upper average of their taste, and have something in your programme for all.

Don't forget to give complimentary tickets to your concerts to the newspapers and ministers of your town. It is a graceful thing to compliment other musical friends, even if you know they will not attend.

Don't be too modest to give the reporter of your local newspaper points on your own and your pupils' playing, because few reporters have the musical knowledge necessary to write up a concert.

Don't allow yourself to appear before the public in a piece that you cannot do full justice to in your private practice. This applies to styles of music as well as to that which is too difficult, technically.

Don't refuse to take an active part in home concerts or entertainments. Seek to be a leader in such affairs, and prove your ability as a manager by wise planning and frictionless execution.

Don't promise to play or sing at any party, entertainment or festival, where music is a secondary attraction. Leave music for such purposes to bands and orchestras.

Don't be afraid to do the necessary work or take the risk of getting up artists' recitals. You can make a success of them if you will work with confidence and tact.

Don't give every pupil the same pieces, but try to give but one pupil of any social set the same piece. Pupils very much dislike to have their friends play their music.

Don't discourage the pupil who asks questions, but lead his thoughts into a channel that will cause him to think out the answers to his own questions.

Don't tell a pupil his faults too much and never enlarge upon them, and certainly never caricature them or him. Let him enjoy some self-respect, and meantime keep some respect for his teacher.

Don't keep giving lessons to a pupil that will not practice. Your reputation will be lowered if you do, and no good teacher can afford to waste his energies on such material.

Don't solicit pupils. If the quality of your teaching will not bring pupils to you, something is wrong in yourself or methods.

Don't expect to be abreast of the times, unless you take several music journals and read them, yes, and think upon and apply the ideas read in them too.

Don't be so generous as to pass these hints and "Don't's" to your neighbors. Try to find one that fits your case, and then ponder it and profit by it.

Don't "give anybody a piece of your mind," certainly not a pupil or patron. You need all the mind you have to enable you to advance in your profession.

Don't ignore the fact that the public are watching you with the keenest interest, to see if you are a man of strong moral as well as musical worth, with an idea of employing the best teacher they can find for their children.

ABOUT THE LESS-TALENTED PUPILS.

BY F. W. WESTHOFF.

I HAVE gleaned a number of observations through my teaching. The material of music is *sound*, and therefore we teachers should, as much as possible, appeal to the ear of the pupil, and not to the eye, at first. I take it that when a child begins the study of music, at the age of, say ten years, the ear can be almost equally trained in music with the mind in any other branch of education. If ear training is necessary, then the dull pupil, or better said, the less-talented one, should certainly be induced to undergo such training. Number-names in place of pitch-names are an excellent thing to use. They are easily taught, soon comprehended by any pupil, and, since they make everything appear so simple and easy, the teacher can almost always interest an indifferent pupil with them. The art of transposing music becomes an easy, readily learned task, through the use of numbers; harmony is dependent upon them. The relations of tones are always expressed by numbers. With their use, a teacher can lay a foundation for a musical future, and give the pupil an insight into music such as cannot be gained by the use of notes. I deem it an unwise thing to lay before the pupil, especially the indifferent one, that which he has yet to learn; rather would I always point to what he has already accomplished. Let the pupil learn, as soon as possible, to become his own critic; leave everything to him, yet guide him. If anything good can be gained in the end, yield to him in the selection of the pieces for instruction. Occasionally, allow the pupil to study an easy piece without your aid. Yet, nevertheless, let your authority as teacher be felt in the atmosphere 'round about your pupils at any and all times. To sometimes hold a short musical conversation during a part of the lesson-time, with such pupils as were progressing slowly, and seemed to have lost nearly all interest in their music lessons, has proven to be a good plan. It not only is stimulating and instructive to the pupil, but it also gives the teacher an opportunity to study the pupil's nature, disposition, his likes and dislikes for music, and, in general, such points as the teacher should know.—*The Echo*.

HOW TO STUDY BACH.

"TAKE Bach home with you and commune with him there over your own piano/forte; study him with loving diligence, taking first what happens most to strike your personal fancy—for even in Bach there are some things which almost any one can like—and thus habituate yourself to his style. I know of no finer, deeper, nor higher musical education. In a word, sweeping as the statement may seem, I make it circumspectly, and with complete conviction, that there is no more trustworthy gauge of a man's musical nature and culture than his appreciation and love for Bach. In him you find what is highest, noblest and best in music; and furthermore it is through him that the other great composers are best to be appreciated.—*F. F. Apthorp*.

MISAPPREHENSION OF PUPILS NOTICED AT RANDOM.

BY E. B. STORY.

1. That the mis-called "loud" pedal is for loudness. Its office is to operate the dampers, to lift them from the strings, and thereby allow all sympathetic strings to vibrate when a key is struck. Fullness and richness of tone come in consequence and are entirely compatible with soft effects as with loud.

2. That the dot adds "one."

It may add two, four, one, one-half, depending wholly on what precedes it—for the dot always adds to the value of whatever (note, dot, or rest) is before it *one half of that value*.

3. That the roll mark $\frac{3}{4}$ allows the notes of a chord to be used as individual notes, each in turn dropped from the grasp. All should be held to the end of the chord value and lifted simultaneously.


4. That another fingering "is as good as the one on the page."

It may be as good; but the work of the reviser who carefully selects the best fingering and who is a man of large experience and accurate judgment of the needs of the average pupil, is much rather to be trusted than the individual wish of the inexperienced student. Strict attention to the fingering given will therefore prove most profitable, giving control of passages in shortest time.

5. That the signature indicates the key of a piece. It only gives a choice between two keys, a major and a minor, but does not tell which. The last bass note of a piece (which is invariably the key note, the exceptions being so few that they are not worth mentioning), and the signature are needful to an accurate knowledge of the key.

6. That the addition of a sharp or flat to one in the signature creates a double sharp or flat anywhere in the piece.

Each incidental is a character by itself, and, displacing any other preceding one, even though it be a sharp or flat of the signature, affects directly in its own way the note before which it stands.

7. That such notes as these  are tied. Two notes

of same name are said to be tied when they are connected by a curved line; but the *second* only is the tied one, the first being struck. In the above mentioned notes we have an illustration of one grade of staccato, where each note is allowed three quarters of its value of sound and one-quarter of silence. The other two grades are represented by the dot without curve, which shortens each note one-half; and by the point, which permits only one-quarter of sound with three-quarters of silence.

8. That notes directly over each other are always to be played together.

It is the aim of the engraver to place simultaneously sounding notes in a vertical line; but mechanical considerations frequently require him to place a note a little to one side of such vertical line. It is therefore always safest to notice values rather than appearances. And this leads to a further suggestion, that individual parts (soprano, alto, tenor, bass) should be studied separately, each accurately according to the common ideal of time measurement, and then the combination of parts cannot fail of success.

9. That a *half* note is equal to a *half* measure. It is in C and in G time; it is not in any other, but is equal to as many counts as of values of the kind of note indicated by the lower number in the time signature.

10. That the aesthetic side of one's work can be successfully cultivated, first.

Beauty of character must have a solid foundation of honesty and uprightness; beauty of tone must have a foundation of discriminating touch, secured by thoughtful, earnest practice of the different qualities of touch; beauty of interpretation must likewise rest upon a foundation of accurate knowledge of the various portions of music written by the composer, even to the minutest particulars, and this requires honest, painstaking search after small details as well as a full acceptance of them. Dr. Bonar, in his poem on "The Divine Order," gave us this thought in graceful, inspiring verse:—

"Th' first the true and then the beautiful,
Not first the beautiful and then the true;
First the wild world with rock and reed and pool,
Then the gay garden, rich in scent and hue,
"Th' first the good and then the beautiful,
Not first the beautiful and then the good;
First the rough seed, sown in the rougher soil,
Then the flower-blossom or the branching wood."

PUBLISHER'S NOTES.

"A PLEASURE shared is a pleasure doubled," so if our subscribers will show their ETUDES to their friends, our subscription list would grow so large that we could carry out some contemplated improvements, and thus our subscribers would get still further benefits.

MONEY can be made in securing subscriptions for THE ETUDE. We want an agent in every town. Send for our circular of premiums and terms.

Our subscribers will receive a list of works on musical literature with a special holiday offer. This will be an excellent opportunity for building up a musical library with the choicest books at a low price.

MASON'S Touch and Technic, Part II, Scales, and Part III, Arpeggios, have been enthusiastically received by the whole profession. This work is destined to become the standard work on piano technics throughout the country. Only a few years ago Plaids' Technics were universally used; it is now generally known that they do not answer the requirements of modern piano playing, they do not deal with touch and artistic playing, while "Touch and Technic," from the very beginning, aims to produce the artist and not the machine. To those who have not had the opportunity of examining these, we would very gently recommend an investigation. We will cheerfully send on approval Vol. I, II and III to any teacher who may wish to examine them.

We will issue during this month a delightful edition of Schumann's "Album for the Young." This volume will contain an elegant portrait of the composer with a complete biographical sketch and his "sixty-eight rules to young musicians," making the work one of superior usefulness. The edition will be gotten up in the very best style, and our patrons can rely on getting something very fine in ordering our edition.

We will offer, until the first of January, this work to those who send cash in advance of publication at about the cost of paper and printing, for introductory purposes, for the sum of thirty cents. Remember, no orders will be filled unless cash accompanies them, nor after the first of January.

The "School of Four-hand Playing," Vol. II, at this writing is almost ready for delivery. We expect to have it on the market before the first of January. This work has been in preparation for some time. The work will contain pieces for the second grade for four hands. The pieces are all of a pleasing and cultivating order. Those who have used Vol. I will know what a valuable collection is being compiled in this work. We can unhesitatingly recommend this work to all young players. The retail price of this work will be \$1.00.

Those sending cash in advance before the first of January will receive the work for twenty-five cents. No orders filled at this rate after Jan. 1st 1892.

We will call the attention of our patrons to the advanced pages published in this issue of THE ETUDE, of a new work by Dr. H. A. Clarke, entitled "Theory Explained to Piano Students." This work we hope to have completed in January. It is a work that teachers will find of the utmost usefulness with every piano pupil; it gives them that knowledge of theory that is indispensable, but without the drudgery of writing exercises. This work is published in regular book form, and can be had from the publisher of this magazine.

To those who will subscribe for the work in advance of publication we will make a special offer for twenty-five cents, post paid, but cash must accompany the order. No orders filled at this rate after January 1st, 1892.

I am enjoying Mr. Tapper's thoughts on "Music Life" immensely. His writings read like the expression of one who has been blessed with twenty or thirty years' experience in the art life. The more of such reading young teachers (in fact, every teacher) of our profession has well read and stored away in their minds, the better will our teachers be able to work and advise with their pupils.

F. J. FULLER.

TESTIMONIALS.

I am convinced that THE ETUDE is the only paper whose mission is to render great service to the Noble Art of Music, as it earnestly treats all questions in a way to best help the development of Musical Science in America.

CHEVALIER ANTOINE DE KONZEL.

I received my copy of Landon's "Organ Method" some time ago, and I am delighted with it. I only wish it had been published earlier.

NELLIE J. PARKER.

"Mason's Scales" meet with my hearty approval. In fact, I know of nothing in the line of pianoforte technics which so rapidly develop touch and execution as Mason's technics. I am using them in my teaching with most encouraging results, and am pleased to note that my pupils are interested in them and like to practice them, too. The revised edition published by you is certainly beautiful, and I am sure will be heartily welcomed by students and teachers of music.

MILICENT PENFIELD.

I think THE ETUDE a very useful and interesting paper. It aims to be fair and just in its treatment and investigation of the merits of the various methods of pianoforte teaching and practice; and it contains an interchange of opinion based on the experience of intelligent teachers living in various parts of the country, which certainly contributes largely to the improvement of all who are earnestly interested in the subject. I congratulate you upon your well-deserved success and enclose my subscription fee.

WM. MASON.

I have read and admired THE ETUDE greatly. You are making a very useful and interesting paper of it. With my best wishes,

WM. H. SHERWOOD.

Hans Von Bülow, in a private letter to the publishers of THE ETUDE, writes as follows:—

Your periodical, THE ETUDE, I know perfectly well, and esteem very highly its tendency.

HANS VON BÜLOW.

I received Landon's "Organ Method," and I am very much pleased with the work. It is the best I ever saw. I find it is a great help to me, for I get new ideas that are a value in teaching.

MARTHA A. GARVER.

The perusal of Thomas Tapper's "Music Life" has given me both pleasure and profit.

The book abounds in strong contrasts. The author has given us much that is practical, combined with a style as elegant as it is truthful. Yours faithfully,

ANGELIO M. READ.

I have the three first volumes of Mason's "Touch and Technic," and eagerly await the fourth, on Octave Playing. Please accept my thanks for affording me such a treasure at so small a cost.

The work cannot fail to arouse enthusiasm in any one not absolutely devoid of conception of the requirements of artistic piano playing. I cannot imagine anything more fit and complete as a means to the attainment of a perfect technic and for the development of rhythmical feeling.

I am delighted with the sketch of Dr. Mason at the piano; indeed the entire edition is in itself a thing of beauty, and worthy of so great a work.

MISS EVA B. SMITH.

I generally read books with a pencil in reach, in order to mark sentences of special worth. While reading Th. Tapper's "Music Life" I soon discovered this habit for fear that the whole work would become disfigured with pencil marks.

With so much power, and with such invincible logic does this gifted writer unwind every knot of truth, that I feel duty-bound to strongly recommend this lecture to every student or reader within my reach.

F. J. ZEISBERG.

SPECIAL NOTICES.

Notices for this column inserted at 3 cents a note for one insertion, payable in advance. Copy must be received by the 20th of the previous month to insure publication in the next number.

REMINGTON STANDARD TYPEWRITER NO.

R 2, second-hand, in perfect order, for sale, on account of change of machine. Address

Typewriter, ETUDE Office.

THE musical library of the late Dr. Louis L. Ritter, of Vassar College, is catalogued and offered for sale as a whole only. Address Louis Ritter, 264 Boylston Street, Boston, Mass.

A THOROUGH musical training will be given in pianoforte playing, singing, and harmony to a young lady with talent in return for assistance in household work; "position not menial." For particulars address Sarah E. Vocal and Instrumental, Chestnut St., Phila., Pa. Mrs. A. T. Abbott, Principal.

FOR SALE CHEAP.—A great sacrifice; a pedal pipe Organ; 12 stops; gilt pipes; one manual. Fit for church or parlor; a perfect beauty. Mrs. Woodcock, Flatbush, cor. Clarkson St., Long Island, N. Y.

PUBLISHER'S NOTES.

BEAUTIFUL holiday presents are offered at low prices in our Premium List.

Readers to whom THE ETUDE is new, please look over the index and see what a wide range of practical subjects have been in our pages the past year.

We can save our subscribers trouble if they will be prompt in advising us of change of residence, not forgetting to give the old as well as the new address.

PLEASE to always address us with the same initials or given names—not in one letter as Mrs. Chas. E. Smith, and then as Mrs. Julia A. Smith. Much needless trouble could thus be saved.

MUSICAL people feel particularly pleased to receive a musical present from a friend. Have you looked over our Premium List and noticed what a choice variety of musical goods are there offered for sale as well as for premiums?

LETTERS without number are received here giving expression to appreciation of THE ETUDE, and telling of its value and help in the writers' work. We would be much pleased if our friends would speak of THE ETUDE to their musical friends, and either show them a copy or send their address to us, and we will send sample copies.

NOTIFY us by postal card when you wish your magazine discontinued. Be sure to do this, please, and thus save yourself and us annoyance. Returning the magazine will not enable us to discontinue it, as we cannot find your name on our books unless your post-office address is given. Of course, you will be sure that all arrears are paid. Please give your address complete.

THE extensive circulation of THE ETUDE has been due to its intrinsic worth and the recommendations of our readers have given it while calling the attention of musical friends to its value. Appreciating these kind efforts we now offer an extensive list and great variety of fine and desirable premiums, and liberal cash reductions. Please see Premium pages and show to your musical friends.

We offer a great bargain to any one wanting a piano. It was never used, looks as well as new, but a very little shop-worn. We will sell this at much less than cost to get it out of our way for our rapidly increasing stock of musical publications. The piano is seven and one-third octaves, square, and thoroughly reliable. Has a good action and tone, and durably made.

HAVE you read "How to Understand Music," by W. S. B. Mathews? Every music teacher and advanced pupil should do so. Music teachers can do no better or more interesting work than to give a series of from four to six musicales on the first part of Volume I. By this instruction pupils will be taught to play with expression, and intelligently as well as effectively.

VOL. IV of "Touch and Technic" is now in the course of preparation; it will treat of octave and bravura playing. It is impossible at this writing to tell when the work will be ready for delivery, but we will receive advance orders, accompanied by cash, for twenty-five cents, and will announce later when we can deliver it.

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DEAR MR. EDITOR:—The personal of THE ETUDE always gives great pleasure, and you have, at any rate, one reader in London who appreciates the good work you are doing.

Yours faithfully,
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This is the best, largest, most comprehensive and practical encyclopedia in the English language. An invaluable work to every music teacher and earnest student. Besides an exhaustive treatment of every question in the whole field of music, it contains a biography of every famous composer.

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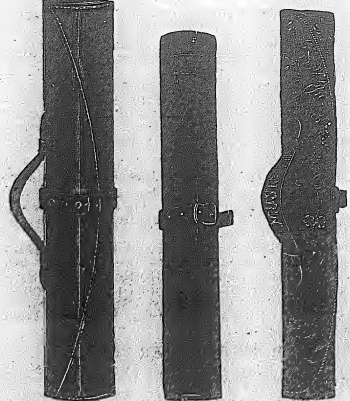
A successful combination of pleasure and study has been made in a new game of Musical Authors that we have recently issued. Forty-eight musicians and composers are represented and ten questions asked about each; these cover the most interesting incidents in the lives of the musicians and show their achievements toward building up musical art, and name their specialties and fields of activity.

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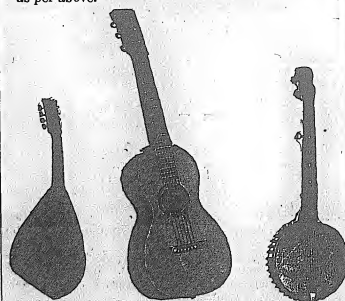
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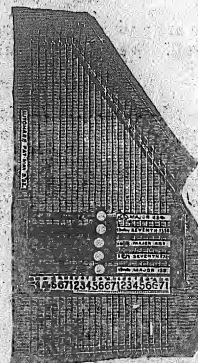
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Put up complete with linen shade, chimney, etc., etc.



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"I'LL SING YOU A LITTLE SONG." Given for your own and one new subscription with \$3.00.

This steel engraving represents a young Miss imitating a prima donna, and is a very popular subject for studio adornment. It also makes an appropriate Christmas present.

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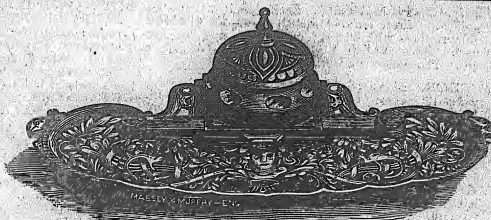


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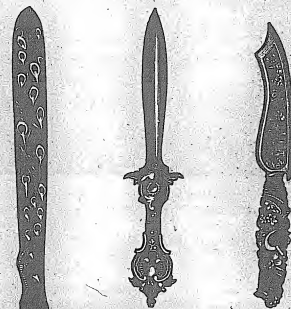
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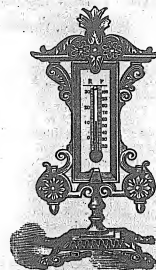
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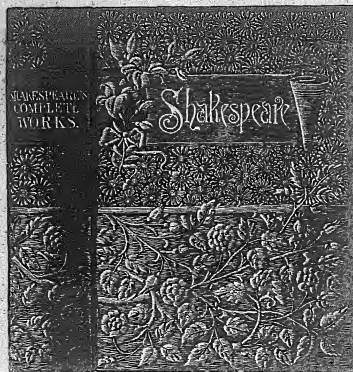
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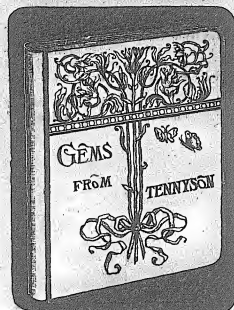
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There are in THE ETUDE several special departments, but the main portion of the magazine is devoted to short and original articles by our leading American teachers and musicians and by the best writers in Europe; in short, the best writers upon musical subjects of the whole world write for THE ETUDE. One of the best musicians and writers of our country translates foreign articles especially for THE ETUDE. THE ETUDE has on its staff of writers more than **ONE HUNDRED** special contributors. Charles W. Landon will have the general management of the Editorial Department. Contributions can be sent directly to him, at this office. Mr. W. S. B. Mathews will continue to conduct his "Practical Letters to Teachers," which have proved so stimulating to the young members of the musical profession. John S. Van Cleve will continue his helpful and interesting "Letters to Pupils." The valuable "Question and Answer" Department will be conducted, as in the past, by the entire corps of Editors and a number of specialists, as the case demands. "Worthy of Comment" will still be conducted by Charles W. Landon. In the "Musical Items," mention will be made of the principal musical events,

thus keeping the reader fully informed on the musical events of the world.

The column of "Helps and Hints" will be continued. This column will be made especially helpful and suggestive to teachers and pupils. Space will be given to Concert Programmes, for the purpose of showing what compositions are suitable for public use. In the "New Publication Department" are reviewed the principal musical works as they are issued. We desire to keep our readers fully informed about all that is new and worthy in musical science, theory, history, biography and literature.

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